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IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

Proceeding	92052121
Party	Defendant Piero Dusa
Correspondence Address	Piero Dusa 1453 Third St Promenade Gateway, , Apt 608 Santa Monica, CA 90401 UNITED STATES info@pierodusa.tv
Submission	Answer
Filer's Name	Piero Dusa
Filer's e-mail	info@pierodusa.com
Signature	/S/ Piero Dusa
Date	04/05/2010
Attachments	1 Dusa No 92052121.pdf (14 pages)(981266 bytes) 2 Dusa No 92052121.pdf (17 pages)(913348 bytes) 3 Dusa No 92052121.pdf (6 pages)(256668 bytes) 4 Dusa No 92052121.pdf (18 pages)(2731550 bytes) 5 Dusa No 92052121.pdf (25 pages)(2180993 bytes) 6 Dusa No 92052121.pdf (6 pages)(634612 bytes) 7 Dusa No 92052121.pdf (12 pages)(634535 bytes)

IN THE **UNITED STATES PATENT & TRADEMARK OFFICE**
BEFORE THE TRADEMARK TRIAL & APPEAL BOARD

In the matter of Registration No. 3,484,540
Registered on August 12, 2008
For the Mark CHARACTER PREFERENCE

NATALIA LAZARUS, an
Individual,
Petitioner,

vs.

PIERO DUSA, an
Individual,
Registrant.

Cancellation No. 92,052,121

Commissioner of Trademarks,
PO Box 1452
Alexandria, Virginia 22313-1451

SIR-

Registrant, PIERO DUSA, is an individual residing in Santa Monica,
California whom a filed petition has commenced and respectfully responds.

///

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I. ANSWER

NOW COMES Piero Dusa, the Registrant, responds to the Petition for Cancellation and admits, denies, alleges, and answers generally as follows:

1. Registrant, PIERO DUSA, admits the Petitioner, NATALIA LAZARUS, is engaged in the business of conducting workshops and seminars relating to acting, performing, and other fields in the performing arts.

2. The Registrant denies that prior to January 1, 1997 he owned and operated the business Piero Dusa Acting Conservatory as a Delaware Corporation, but rather holding himself out as a business with no Los Angeles County D.B.A. filed, but rather, with a City of Santa Monica, California business licence. SEE EXHIBIT “A” The Piero Dusa Acting Conservatory (“PDAC”) was not a Delaware Corporation until December 9, 2002. SEE EXHIBIT “B”

3. Registrant denies that on or about January 1, 1997, Petitioner purchased all rights, title or interest in and to PDAC, a Delaware corporation. Registrant states the PDAC was not a Delaware Corporation on or about January 1, 1997 (the PDAC was not a Delaware Corporation until December 9, 2002) hence there was no corporate interest to purchase. The PDAC was not authorized to do business in the state of California until 1999. California Business and Professions Code Section 17910 requires that a fictitious business name statement be filed in accordance with this chapter not later than 40 days from the time the registrant commences to transact such business. No fictitious business

name statement was filed for the PDAC until January 21, 1999. SEE EXHIBIT “C” & SEE EXHIBIT “D”

4. Registrant denies Petitioner was ever the sole owner and operator of the PDAC¹. Registrant states that Petitioner and Registrant were equal partners, and in order to transact business they were required to build-out their facility to operate as a school. In order to start the remodel, partners sought a business loan. The best loan opportunity presented itself as a Government guaranteed Small Business Administration (SBA) “low interest rate” loan because Registrant’s partner was a female of latin american heritage the Petitioner could qualify for a SBA loan provided she was listed as the sole owner of the alleged business. In order to facilitate the loan and for this reason only Registrant executed SEE EXHIBIT “E” General Agreement. The benefits of the loan inured to the Petitioner, Registrant and the PDAC equally.

In fact, Petitioner admitted the business was maintained as follows; “50% of the profits, an equal work and responsibility load and an equal decision making process” divided between Petitioner and Registrant. SEE EXHIBIT “F”: E-mail Exchange and Correspondence Between Petitioner and Registrant July 25, 2005, Pg. 2 para. 3.

Finally, Registrant denies, subsequent to January 1, 1997, being employed by the PDAC, a Delaware corporation, but was in fact a partner of the PDAC, an entity held out as a business with no registered D.B.A. with Los Angeles County until January

¹ For clarity’s sake, Registrant has chosen to delineate the PDAC d/b/a from Petitioner’s purported Delaware corporation and other purported business license allegedly issued by the City of Santa Monica from which she held herself out to be on any one of these three use entities whether valid or appropriate or not.

21, 1999. The PDAC never legally existed in the State of California. The Delaware Corporation was not formed until on or about 2002. Petitioner never registered the Corporation with the State of California adherent to California Corporations Code Section 2105 or the City of Santa Monica, thus cannot claim business rights in the State of California and is currently liable for penalties amounting to an estimated \$25,500 and back taxes for four years of doing business without registering with the Secretary of State in California. SEE EXHIBIT “G”

5. Registrant denies in or about January 1, 1997, Petitioner hired Mr. William Stierle for the purpose of developing course material for programs to be conducted by the PDAC. Registrant states the Petitioner sought the services of Mr. William Stierle exclusively as a relationship counselor. It was in fact Registrant’s recognition of Mr. Stierle’s approach to counseling that could be adapted as an educational service for the use of business purposes. Petitioner admits as such:

“...I was curious because I was having trouble communicating in my relationship. So I called this man and I made an appointment. And then he introduced me to the brain dominant Ned Herrmann model and he gave me the survey, the profile to fill out and then I brought Piero and it was to work on our relationship. But Piero each time we would go to our session, for him it was not about the relationship. He would ask him questions about actors and how it applies to acting, because he already got the image. So then each time we would go for a meeting, which was supposed to be a relationship coaching, Piero, would spin it towards acting...”

SEE EXHIBIT “H” Pg. 14-15 para. 8 Transcript from interview with Reinhold Schwarzwald; The Matrix of Character Preference Workshop.

It was Registrant, who personally hired Mr. William Stierle on or about 1997 for the purpose of instruction on HBDI Theory for Registrant to create his own

educational service and acting system. SEE EXHIBIT “H” Pg. 8 para. 11 Transcript from interview with Reinhold Schwarzwald; The Matrix of Character Preference Workshop. Registrant’s interaction with Mr. William Stierle led to the Registrant’s development of CHARACTER PREFERENCE, an educational service. Registrant was the sole creator of CHARACTER PREFERENCE and as such is reflected via State, and Federal Copyright, Service and Trademarks. SEE EXHIBITS “I,” “J,” “K,” “L” for a true and correct copy of the documents.

6. Registrant denies in early 1998, through joint efforts of Petitioner, Registrant and William Stierle to select and adopt Registrant’s trademark CHARACTER PREFERENCE to identify goods and services. In fact, Petitioner admits she wasn’t even present for the first two workshops reflecting Registrant’s educational service that Registrant created and refers to as CHARACTER PREFERENCE. SEE Exhibit “H” Pg. 15 para. 5 Transcript from interview with Reinhold Schwarzwald; The Matrix of Character Preference Workshop.

Registrant admits that Registrant and Petitioner as partners created an acting school which instructed students in a wide variety of acting services and techniques. *The PDAC holds no ownership over any of the widely taught professional acting techniques created by Sanford Meisner, Lee Strasberg, Stella Adler or Piero Dusa. Rather, as an educational institution, like all schools, the PDAC is authorized to instruct their students but does not hold any ownership of intellectual property created, developed and registered by authors of said materials.* [emphasis added]

Registrant Denies EXHIBIT B of Petitioner's pleading, as to what the meaning of CHARACTER PREFERENCE is and refers back to EXHIBIT A of Petitioner's pleading, as to its proper meaning. SEE EXHIBIT "M" Registrant denies sentences 2 and 3 in paragraph 6. Registrant denies subsequent to January 1, 1997, the CHARACTER PREFERENCE mark and all of the good will pertaining thereto was wholly owned by PDAC and also denies all use of the CHARACTER PREFERENCE mark inured solely to the benefit of the PDAC. At the time the PDAC was not a legal business entity as mentioned in paragraphs 3 and 4.

7. Registrant admits as to the PDAC as it pertains to the D.B.A and to Piero Dusa's name as filed with the Los Angeles County Registrar's Office, but denies the PDAC, a Delaware corporation, was ever authorized to conduct business nor employ or intern to any other transaction and thus denies the remainder of the sentence. An informal cursory search with Los Angeles County records and the California Secretary of State indicates that the Promenade Acting Conservatory, a fictitious name, was registered with Los Angeles County but was never used in commerce. In fact and indeed the Petitioner continued to do business as the PDAC until on or about May 31, 2006 based upon information and belief.

8. Registrant denies being an employee of the PDAC, (see above cited exhibits "E" and "G") which reflect Petitioner and Registrant's equal ownership of the PDAC. At no time did the Registrant sell or convey any of his trademarked or copyrighted materials to the PDAC. Registrant admits only that the partnership between

the Petitioner and Registrant was terminated on or about December 19, 2005, at which time the Petitioner offered to sell her interest in the PDAC to the Registrant. SEE EXHIBIT “N” Signed by Petitioner but at no time by the Registrant. Registrant denies the remainder of the paragraph and maintains his superior rights to the mark CHARACTER PREFERENCE.

9. Registrant denies at no time was a trademark assignment effectuated in the nominal transaction. There is no legally recognizable document that there was any transfer of marks or intellectual property rights from Registrant to Petitioner, PDAC, Promenade Acting Conservatory and Promenade Conservatory Inc. or any other unintelligible business use entities or other business license documents that Petitioner wears or holds herself out to be, variable on any given day.

Registrant is without information to form a belief as to the truth or falsity of the allegation and therefore denies the same. Petitioner fails to provide assignment documents in her application and has no standing to initiate the petition; if Petitioner’s allegations are accepted as truthful, only the Promenade Conservatory Inc. may initiate the petition. Registrant denies the last sentence in paragraph nine as it cannot be ascertained as to what PDAC Petitioner refers: the Los Angeles County D.B.A. which extinguished on or about January 20, 2004, or the Delaware Corporation, dissolved June 28, 2006 or the City of Santa Monica business license extinguished on or about December, 28 2006. Please SEE EXHIBIT “O” Timeline.

10. Once again Registrant denies any assignment of rights or marks, Registrant is informed and believes that Petitioner, former partner, went on to operate an acting school on her own. Any instruction or techniques at that school are undertaken through fair use doctrines that encompass the operations of schools and universities. Registrant is without documentation as to form a belief as to the truth or falsity of the allegation and therefore denies the allegation and leaves Petitioner to its proof.

11. Registrant admits the first two sentences of paragraph 11 but denies the third sentence in paragraph 11. On or about March 20, 2009 the United States Patent and Trademark Office issued a denial for the likelihood of confusion for Petitioner's application that was properly issued and reached the correct conclusion. Petitioner's actions underscore the real analysis of the Petition to Cancel filed by Petitioner. Evidence shows that Registrant's marks were first in use dating back to March 2, 1998. Petitioner admits that she attempted a filing and was rejected March 20, 2009. The simple reason the Petitioner failed to attempt to register over an eleven year period is because the Petitioner knew she had no rights to the mark. SEE EXHIBIT "P" PDAC website 2001-2006 archived via the Way Back Machine. Only after a lengthy and failed business and personal relationship with Registrant did Petitioner attempt to misappropriate the CHARACTER PREFERENCE rights and marks.

12. Registrant denies that he "fraudulently induced" the USPTO to issuing his service mark certificate. Petitioner offers no proof to the alleged fraud or the underlying

intent required to be shown to prove an allegation of fraud claimed in paragraph 12, thus Registrant denies the entire paragraph 12 of the petition.

13. Registrant is without information to form a belief as to the truth or falsity of all allegations as listed in paragraph 13 and denies the same and leaves Petitioner to her proof to indicate otherwise.

II. AFFIRMATIVE DEFENSES

First Affirmative Defense: Failure to State a Claim

1. As the First Affirmative Defense to the Petition for Cancellation, Registrant alleges that the Petition to Cancel does not state facts sufficient to constitute grounds for cancellation against the registration of the mark CHARACTER PREFERENCE.

Second Affirmative Defense: Registrant has superior rights.

2. As a Second Affirmative Defense to the Petition for Cancellation, Registrant is informed, believes, and on that basis alleges that the Registrant holds superior rights to the CHARACTER PREFERENCE mark by virtue of its first to file and first use of this mark in commerce.

Third Affirmative Defense: Laches

3. As a Third Affirmative Defense to the Petition for Cancellation, Petitioner is barred by the equitable doctrine of laches. Further answering, Registrant affirmatively alleges that Petitioner is not entitled to maintain an action before the Trial Trademark and Appeal Board for the determination of superior right of registration, because Petitioner

has not used reasonable diligence in seeking relief. Registrant's trademark has been in open, continuous use by Registrant for more than 12 years prior to the filing of this action, to the knowledge of Registrant, and it appears Petitioner has made no attempt to obtain the mark now petitioned for. Registrant has relied on Petitioner's acquiescence and delay and has continued its use of its trademark and has invested substantial sums in reliance of Petitioner's acquiescence and delay. Registrant is consequently estopped to maintain an action for cancellation.

Fourth Affirmative Defense: No Reasonable Care or Diligence Exercised.

4. As a Fourth Affirmative Defense to the Petition for Cancellation, Registrant alleges that Petitioner failed to exercise reasonable care and diligence to avoid claimed damages, if any, and therefore, such claimed damages are not attributable to the registration of CHARACTER PREFERENCE by Petitioner.

Fifth Affirmative Defense: Estoppel

5. As a Fifth Affirmative Defense to the Petition for Cancellation, Petitioner is barred from petitioning for cancellation of Registrant's CHARACTER PREFERENCE mark by doctrine of estoppel.

Sixth Affirmative Defense: Lack of Standing

6. As a Sixth Affirmative Defense to the Petition for Cancellation, the Petition is barred by the fact that Petitioner lacks sufficient standing to bring a Petition. Petitioner is not a party to the transaction concerning the mark CHARACTER PREFERENCE and

is not connected to the transaction concerning the mark CHARACTER PREFERENCE. If any action is to be commenced, it must be undertaken by Petitioner's corporate entity. Registrant owes no duty to respond to Petitioner's allegations regarding the transaction concerning the mark CHARACTER PREFERENCE.

**Seventh Affirmative Defense: Inconvenient or otherwise Inappropriate
Forum or Venue.**

7. As a Seventh Affirmative Defense to the Petition for Cancellation, this forum is inappropriate or otherwise inconvenient, or both. Given the contentious litigation and facts surrounding the mark CHARACTER PREFERENCE it is undesirable to concentrate the litigation in the forum where the subject action was initiated and is better resolved in Federal U.S. District Court.

**Eighth Affirmative Defense: Assignment of Trademark Void -- No part
of business transferred nor good will connected with Trademark.**

8. As an Eighth Affirmative Defense, Petitioner is not entitled to maintain this petition for cancellation because, if Piero Dusa as assignor had exclusive right to the trademark CHARACTER PREFERENCE on or about the various unintelligible dates claimed, and if Piero Dusa purported to assign the trademark to Petitioner, Petitioner received nothing by virtue of the purported assignment, since Petitioner did not receive at the time of the purported assignment any business of Piero Dusa connected with the use of the trademark CHARACTER PREFERENCE.

Ninth Affirmative Defense: Scope of Rights

9. As a Ninth Affirmative Defense, the scope of Petitioner's service and trademark rights, if any, is not broad enough to preclude Registrant's use of the service and trademark at issue.

Tenth Affirmative Defense: Unclean Hands

10. As a Tenth Affirmative Defense, Petitioner's claims are barred by the doctrine of unclean hands. Since the parting of ways of both Petitioner and Registrant, Petitioner is unable to accept the termination of both a personal and business relationship and has purposely, maliciously, and actively undertaken a campaign of fraud and harassment since 2005 and throughout. This inappropriate litigation is but several examples of Petitioner's wanton and belligerent conduct that will be shown in discovery.

Eleventh Affirmative Defense: Abuse of Process

11. As an Eleventh Affirmative Defense, Petitioner's claim are without merit and are an attempt to harass Registrant. Petitioner acted without probable cause in filing a Petition to Cancel that she did not honestly and reasonably believe that there were grounds for the action, constituting an abuse of process.

Twelfth Affirmative Defense: Mitigation of Damages

12. As a Twelfth Affirmative Defense Petitioner fails to mitigate damages, if any, in regards to being "generally damaged" indicated in Petitioner's unintelligible pleading.

Thirteenth Affirmative Defense: Failing to Plead Fraud with Particularity

13. As a Thirteenth Affirmative Defense, Petitioner fails to plead fraud with the requisite intent and any particularities or facts.

III. PRAYER FOR RELIEF


WHEREFORE Registrant respectfully prays that the petition for cancellation be denied and the registration obtained by Registrant be sustained and in answering the Petition for Cancellation, Registrant requests that the Petition be dismissed in its entirety with prejudice, and that the trademark trial an appeal board render a decision in favor of Piero Dusa for the registration of "CHARACTER PREFERENCE" and award;

1. All costs of this frivolous litigation
2. Any and all relief this Board feels proper
3. Please address all correspondence to Piero Dusa at 1453 3rd Street Promenade #608, Santa Monica, CA 90401; 310-393-9378; info@pierodusa.com

Dated: April 5, 2010

Respectfully Submitted,

PIERO DUSA.

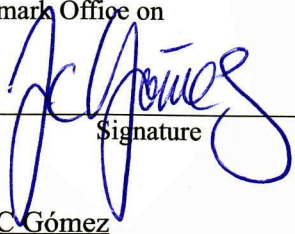
By: 
Piero Dusa

1453 3rd Street Promenade #608, Santa Monica, CA
90401; 310-393-9378; info@pierodusa.com

Certificate of Transmission

I hereby certify that this correspondence is being
facsimile transmitted to the United States Patent and
Trademark Office on

April 5, 2010
Date


Signature

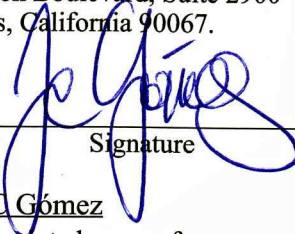
JC Gómez
Typed or printed name of
person signing certificate

Certificate of Service

I hereby certify that a true and complete copy of the
foregoing Answer to Petition to Cancel has been served on
Mr. Michael A. Painter by hand said copy on April 5 2010,
via Hand delivery to:

ISAACMAN, KAUFMAN + PAINTER, APC
10259 Constellation Boulevard, Suite 2900
Los Angeles, California 90067.

April 5, 2010
Date


Signature

JC Gómez
Typed or printed name of
person signing certificate

EXHIBIT A

Firm Piero Dusa Acting Conservatory

Account # 091469

Firm	Piero Dusa Acting Conservatory	Bus. Status	Closed
Firm (Add'l)		Lic. Status	
Street	1404 Third Street Promenade, #8	Acct No	091469
City	Santa Monica, CA 90401	License	091469
Location	Inside	Phone	(310) 656-8070
Mail (Add'l)		Alt Phone	
Mail Addr	1404 Third St, Promenade #8	Start Date	12/05/1996
Mail City	Santa Monica, CA 90401	Close Date	05/17/1999
Bus. Rate	Service	Ownership	Sole Proprietorship
BID Area	M	GeoArea	
BID Rate	Downtown	Insp. Area	
Insp. Status			
Last Rec Update 12/05/2007 pmc			

Summary Screen				
Owner 1	Piero Dusa	Title	Owner	Phone Confidential
License Issued	08/24/1998	Application	Renewal	
License Expire:	06/30/1999	Renewal	Annual (end of Jun)	
NAIC Code	711130 - Musical Groups and Artists			
SIC Code	7929001 - Bands, Orchestras, Actors, And Other Entertainers And Entertainment Groups			
Bus Type	0256 - Instruction 1Training			
APN		FEIN	Confidential	DISCOVERY NONE
BEAN		SEIN	Confidential	internet No

EXHIBIT B

[Frequently Asked Questions](#)
[View Search Results](#)
[Summary of Charges](#)
[Logout](#)

Entity Details

File Number:	3600707	Incorporation Date / Formation Date:	12/09/2002 (mm/dd/yyyy)
Entity Name:	PIERO DUSA ACTING CONSERVATORY AND COMPANY		
Entity Kind:	CORPORATION	Entity Type:	GENERAL
Residency:	DOMESTIC	State:	DE
Status:	DISSOLVED	Status Date:	06/28/2006

TAX INFORMATION

Last Annual Report Filed:	2006	Tax Due:	\$ 0.00
Annual Tax Assessment:	\$ 0.00	Total Authorized Shares:	75,000

REGISTERED AGENT INFORMATION

Name:	UNITED CORPORATE SERVICES, INC.		
Address:	874 WALKER ROAD, SUITE C		
City:	DOVER	County:	KENT
State:	DE	Postal Code:	19904
Phone:	(877)734-8300		

FILING HISTORY (Last 5 Filings)

Seq	Document Code	Description	No. of pages	Filing Date (mm/dd/yyyy)	Filing Time	Effective Date (mm/dd/yyyy)
1	0275	Dissolution	1	06/28/2006	08:00	06/28/2006
2	0240S	Amendment; Stock	1	05/04/2006	11:30	05/04/2006
3	0102S	Incorp Delaware Stock Co.	1	12/09/2002	15:46	12/09/2002

[Back to Entity Search](#)

To contact a Delaware Online Agent [click here](#).

EXHIBIT C

17901. As used in this chapter, "general partner" means:

- (a) In the case of a partnership, a general partner.
- (b) In the case of an unincorporated association other than a partnership, a person interested in such business whose liability with respect to the business is substantially the same as that of a general partner.

17901.5. As used in this chapter, "manager" means a manager of a limited liability company.

17902. As used in this chapter, "person" includes individuals, limited liability companies, partnerships and other associations, and corporations.

17903. As used in this chapter, "registrant" means a person or entity who is filing or has filed a fictitious business name statement, and who is the legal owner of the business.

17910. Every person who regularly transacts business in this state for profit under a fictitious business name shall do all of the following:

- (a) File a fictitious business name statement in accordance with this chapter not later than 40 days from the time the registrant commences to transact such business.
- (b) File a new statement after any change in the facts, in accordance with subdivision (b) of Section 17920.
- (c) File a new statement when refiling a fictitious business name statement.

17910.5. (a) No person shall adopt any fictitious business name which includes "Corporation," "Corp.," "Incorporated," or "Inc." unless that person is a corporation organized pursuant to the laws of this state or some other jurisdiction.

(b) No person shall adopt any fictitious business name that includes "Limited Liability Company" or "LLC" or "LC" unless that person is a limited liability company organized pursuant to the laws of this state or some other jurisdiction. A person is not prohibited from using the complete words "Limited" or "Company" or their abbreviations in the person's business name as long as that use does not imply that the person is a limited liability company.

(c) A county clerk shall not accept a fictitious business name statement which would be in violation of this section.

17911. This chapter does not apply to a nonprofit corporation or association, including, but not limited to, organizations such as churches, labor unions, fraternal and charitable organizations, foundations, and similar organizations.

EXHIBIT D



COUNTY OF LOS ANGELES

REGISTRAR-RECORDER/COUNTY CLERK

12400 IMPERIAL HWY. - P.O. BOX 1024, NORWALK, CALIFORNIA 90651-1024

DEAN C. LOGAN

Registrar-Recorder/County Clerk

If this document contains any restriction based on race, color, religion, sex, sexual orientation, familial status, marital status, disability, national origin, source of income as defined in subdivision (p) of Section 12955, or ancestry, that restriction violates state and federal Fair housing laws and is void, and may be removed pursuant to Section 12956.2 of the Government Code. Lawful restrictions under state and federal law on the age of occupants in senior housing or housing for older persons shall not be construed as restrictions based on familial status.

99 0094422

RECORDED/FILED IN OFFICIAL RECORDS
RECORDER'S OFFICE
LOS ANGELES COUNTY
CALIFORNIA

10:41 AM JAN 21 1999

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TITLE(S)

JBN

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EXAMINER S INT

82

Assessor s Identification Number (AIN)
To Be Completed By Examiner Or Title Company In Black Ink

Number of Parcels Shown

A MAIL FILED DOCUMENTS TO

REGISTRAR-RECORDER/COUNTY CLERK'S FILING STAMP

NAME

NATALIA LAZARUS

ADDRESS

1404 Third St. Promenade

CITY/ST/ZIP

8

Santa Monica, CA

90401

DAYTIME PHONE (

310) 654 8070

99-0094422

1

☒ First Filing☐ Renewal Filing☐ With Changes

Current Registration No _____

B

PUBLISH IN
NEWSPAPER

Palmdale Post

FICTITIOUS BUSINESS NAME STATEMENT

THE FOLLOWING PERSON(S) IS (ARE) DOING BUSINESS AS

2

Fictitious Business Name(s)

1 PIERO DUSA ACTING CONSERVATORY

2

Articles of Incorporation or Organization Number (if applicable)

3

Street Address, City & State of Principal Place of Business in California

Zip Code

1404 Third St Promenade # 8, Santa Monica, CA 90401

4

Full name of Registrant

(if corporation or limited liability company show state of incorporation or organization)

NATALIA LAZARUS

Residence Street Address

City

State

Zip Code

20306 PCH

malibu

CA

90265

4A

Full name of Registrant

(if corporation or limited liability company show state of incorporation or organization)

Residence Street Address

City

State

Zip Code

4B

Full name of Registrant

(if corporation or limited liability company show state of incorporation or organization)

Residence Street Address

City

State

Zip Code

5

This Business is

Conducted by
(check only one)☒ an individual
☐ husband & wife
☐ co partners☐ joint venture
☐ a corporation
☐ a business trust☐ a limited partnership
☐ a general partnership
☐ a limited liability company☐ an unincorporated association other
than a partnership
☐ other (please specify)

6

☐ The registrant commenced to transact business under the fictitious name or names listed above on (Date)

JAN. 1997

☐ Registrant has not yet begun to transact business under the fictitious business name or names listed herein

7

If Registrant is not a corporation sign below

Natalia Lazarus NATALIA LAZARUS

SIGNATURE

TYPE OR PRINT NAME

SIGNATURE

TYPE OR PRINT NAME

SIGNATURE

TYPE OR PRINT NAME

7A

If Registrant is a corporation or a
limited liability company sign below

CORPORATION OR LIMITED LIABILITY COMPANY NAME

SIGNATURE & TITLE

TYPE OR PRINT NAME AND TITLE

8

This statement was filed with the County Clerk of Los Angeles

County on (date indicated by file stamp above)

NOTICE — THIS FICTITIOUS NAME STATEMENT EXPIRES FIVE YEARS FROM THE DATE IT WAS FILED IN THE OFFICE OF THE COUNTY CLERK. A NEW FICTITIOUS BUSINESS NAME STATEMENT MUST BE FILED BEFORE THAT TIME. The filing of this statement does not of itself authorize the use in this state of a fictitious business name in violation of the rights of another under federal state or common law (See Section 14400 et seq Business and Professions Code)

I HEREBY CERTIFY THAT THIS COPY IS A CORRECT COPY OF
THE ORIGINAL STATEMENT ON FILE IN MY OFFICE

REGISTRAR RECORDER/COUNTY CLERK

BY

DEPUTY

File No

PLEASE PRINT OR TYPE
(rev 7/94)

SEE REVERSE SIDE FOR INSTRUCTIONS

M-1677116

DAILY JOURNAL CORPORATION

(forms/fict_dj)

This is a true and certified copy of the record
if it bears the seal, imprinted in purple ink,
of the Registrar-Recorder/County Clerk

MAR 2 2010

Deane C. Logan REGISTRAR-RECORDER/COUNTY CLERK
LOS ANGELES COUNTY, CALIFORNIA



EXHIBIT E

GENERAL AGREEMENT

THIS AGREEMENT, made this 1st day of JANUARY, 1997, by and between

Piero Dusa (First Party) and Natalia Lazarus (Second party).

WITNESSETH: That in consideration of the mutual covenants and agreements to be kept and performed on the part of said parties hereto respectively as herein stated, the said party of the first part does hereby covenant and agree that it shall:

I. Grant and convey to the Second Party for value received all the rights; benefits; goodwill and reputation; and privileges of ownership and operation of the sole proprietorship business entity named the Piero Dusa Acting Conservatory located in Santa Monica, California. In addition, the Second Party assumes complete responsibility and liability of all operating expenses and remaining monthly payments of the Loan Payable to Gaspare Liuzza total approximately \$34,000. due from the income generated from the Acting Studio.

II. And said party of the second part covenants and agrees that it shall:
Release First Party for value received from any/all responsibilities and obligations of said business entity and agrees to diligently perform the day to day operations and maintain the high standard established by First Party. Furthermore, the Second Party agrees to assume a good faith effort to secure a business loan in order to maintain and complete the leasehold improvements in construction at the business site and other business purchases.

III. Other terms to be observed by and between the parties:

From time to time Second Party shall hire First Party as a Consultant to offer direction, expertise, and guidance to ensure the continued success of the Acting Conservatory.

This agreement shall be binding upon the parties, their successors, assigns and personal representatives. Time is of the essence on all undertakings. This agreement shall be enforced under the laws of the State of California. This is the entire agreement.

Signed the day and year first above written.

Alberta Tabony

Witness, Alberta Tabony, C.P.A.

Alberta Tabony

Witness, Alberta Tabony, C.P.A.

Piero Dusa

First Party, Piero Dusa, Owner

Natalia Lazarus

Second Party, Natalia Lazarus

BILL OF SALE

FOR VALUE RECEIVED, the undersigned PIETRO PALAZZOLO, A.K.A. PIERO DUSA
of MALIBU, CALIFORNIA hereby sells and transfers unto
NATALIA LAZARUS of MALIBU, CALIFORNIA (Buyer),
and its successors and assigns forever, the following described goods and chattels:

STATEMENT I

Seller warrants and represents that it has good title to said property, full authority to sell and transfer same and that said goods and chattels are being sold free and clear of all liens, encumbrances, liabilities and adverse claims, of every nature and description.

Seller further warrants that it shall fully defend, protect, indemnify and save harmless the Buyer and its lawful successors and assigns from any and all adverse claim, that may be made by any party against said goods.

It is provided, however, that Seller disclaims any implied warranty of condition, merchantability or fitness for a particular purpose. Said goods being sold in their present condition "as is" and "where is."

Signed this 1st day of JANUARY , 19 97 .


Witness, ALBERTA TABONY, C.P.A.


Seller, PIERO DUSA

GRANT OF RIGHT TO USE NAME

IN CONSIDERATION OF THE MUTUAL COVENANTS AND AGREEMENTS TO BE KEPT AND PERFORMED ON THE PART OF SAID PARTIES PAYABLE AS SET FORTH IN THEIR GENERAL AGREEMENT,

THE UNDERSIGNED, PIETRO PALAZZOLO, A.K.A. PIERO DUSA, HEREBY GRANTS TO NATALIA LAZARUS, AS GRANTEE, THE SOLE RIGHT TO USE THE NAME: PIERO DUSA ACTING CONSERVATORY FOR A TERM OF INDEFINITE YEARS, COMMENCING ON JANUARY 1, 1997, FOR THE PURPOSE OF PROVIDING A LEARNING INSTITUTION FOR ACTORS PROVIDING TRAINING AND TECHNIQUES IN THE CRAFT OF ACTING.

THE UNDERSIGNED HEREBY WARRANTS AND GUARANTEES THAT HE HAS NOT AND WILL NOT DURING SAID PERIOD OF THIS GRANT GIVE PERMISSION OR LICENSE TO USE SUCH NAME FOR ANY BUSINESS PURPOSE TO ANY OTHER PERSON OR ENTITY AND THAT THE UNDERSIGNED WILL EXECUTE ALL DOCUMENTS AND DO ALL THINGS REASONABLY REQUESTED TO GIVE FULL EFFECT TO THIS AGREEMENT.

DATED: JANUARY 1, 1997


GRANTOR, PIERO DUSA


GRANTEE, NATALIA LAZARUS

CERTIFICATE OF SALE OF BUSINESS UNDER AN ASSUMED NAME

THE FOLLOWING IS HEREBY CERTIFIED:

1.) THE BUSINESS THAT HAS BEEN CONDUCTED AT 1404 THIRD STREET
PROMENADE SANTA MONICA, CALIFORNIA 90401 UNDER THE NAME
OF PIERO DUSA ACTING CONSERVATORY, HAS BEEN SOLD.

2.) THE NAME AND RESIDENCE OF EACH PERSON INTERESTED IN THE
BUSINESS, BUT NOW WITHDRAWING FROM SAID BUSINESS IS:

PIERO DUSA
20306 PACIFIC COAST HIGHWAY
MALIBU, CALIFORNIA 90265

3.) FOLLOWING IS THE NAME AND ADDRESS OF THE PERSON WHO WILL
HEREAFTER CONDUCT THE BUSINESS:

NATALIA LAZARUS
20306 PACIFIC COAST HIGHWAY
MALIBU, CALIFORNIA 90265

4.) THE DATE WHEN SAID PERSON WITHDREW FROM THE BUSINESS WAS
JANUARY 1, 1997.

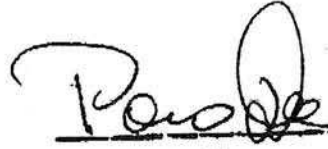

DATED: 1/1/97
PIERO DUSADATED: 1/1/97
NATALIA LAZARUS

EXHIBIT F

Re: I got it!

Subject: Re: I got it!

From: Natalia Lazarus <natalialazarus@yahoo.com>

Date: Mon, 25 Jul 2005 05:26:51 -0700 (PDT)

To: Don Corleone <doncorleone@adelphia.net>

Thank you for looking for the NO PROMISES contact list. You used to have it in your binder.

I only bring up the past when I feel I'm being threatened about the present and my future. The truth of the matter is the past is always with us whether someone reminds us of it or not. It is part of who we are.

We have different points of view. When I am not being hounded or manipulated or made to feel like I'm doing something wrong, I have no need to have venom and be cruel. I was always taught that respect is earned not received.

These past few months I have felt your passive aggressive energy. Your withholding and looking at me like a nuisance. There was something that you were holding back. I couldn't quite put my finger on it but now of course the cat has come out of the hat and your true position has come out. The business isn't even out of the red and you are already angling for control. You are acting from an emotional place. Control has to do with an emotional need. This has nothing to do with me respecting you. If you really wanted my respect you would do the complete opposite: be a humbled man and stick to the 50% profit agreement.

You are doing the same pattern of the house. You hounded and hounded, manipulated and manipulated until you got the money which is all you were interested in and now you are doing the same pattern. Hounding, manipulating, threatening and I know it's all done in your usual style of passive aggressiveness but in the end it is still manipulation and black mail. The effects are still the same. They cause chaos and destruction.

I am deeply saddened to have seen you behave this way because it leads me to conclude that your focus is on getting ownership and control as opposed to the betterment of the school. If you gave the school projects as much thought as this ownership situation, we would all be much further ahead.

Unfortunately, I lost trust in you a long time ago. I have been terribly disappointed and hurt by you. I can empathize with your point of view. I really can. I know that you are an alpha male used to blazing trails, doing things your way, being held accountable to no one and above all having and being in control. I can see how this new way of life must feel unsettling. If this were a screenplay and you were the lead character this would be the moment when you would truly change and go away from your old preference and into a new one because the journey had led you there.

We all must do what we have to do. The journey has

brought me to this place of clarity. I cannot go back to my old patterns of being a victim and doing things that in my heart don't feel emotionally or financially safe in order to please another. The 2 lead characters truly change when the victim stops being a victim and the controller stops being a controller. Only then can the 2 leads experience a true new beginning with each other. Only then will the patterns of pathology and destruction be forever blurred from their pasts.

I am not your jailer. I don't have the power to set you free. Only you can let yourself go. Just like in our personal relationship, you always knew where the door was. My only desire, whether it be conscious or unconscious is to work in a peaceful environment where all individuals are sincerely satisfied and happy to be there.

50% of the profits, an equal work and responsibility load and an equal decision making process is more than fair under the circumstances and past history.

I respect you as an artist, your creativity, your people skills, your charisma, your talent. You are for many an inspiration. Whatever you decide to do, in the end I will also respect that as I know that you will have given it lots of thought and that it affects both of our futures for the rest of our lives.

With only peace and happiness in mind,
NATALIA

--- Don Corleone <doncorleone@adelphia.net> wrote:

As you said sooo many times as part of my character I forget things. Right now (since I moved) have no idea where that contact list's. Do I remember seeing it? yes, will I look for it? Yes. I'll go through all my paper in the morning. I want to be at the office (if Chris ever shows up) @ 10:30 & learn a little about the MAC & see what's wrong with the projector lamp & other stuff!!!!

On your different note, what it means for me is respect from you' (for what ever is worth) & letting it go of OLD patterns of communication of behaving in a venom & cruel way toward each other. It's not (for me) about the bottom line. Also if you so desire (you might unconsciously) I can bow out & take a walk & start fresh on my own. You could teach Auditioning on Tuesday & Commercial on Thursday before your Meisner class. As I told you I called Charlie to set up a time to talk to him (NO, I did not offer him anything with out your consent) & he expressed that he would still like to teach. He could take over My current Meisner Class. I KNOW you're going to find very very hard to believe what I'm going to tell you right now, BUT: for as much that I like to make money (like we all need to do make a living) I would much rather start from scratch, rather than submit my self to ALL your reminder of our/my past. It's time to move on. I'll come to the meeting tonight & if nothing changes, like you were nice to let me go from our household situation, PLEASE let me go immediately from our business situation. But, if we can come to an

EXHIBIT G

2105. (a) A foreign corporation shall not transact intrastate business without having first obtained from the Secretary of State a certificate of qualification. To obtain that certificate it shall file, on a form prescribed by the Secretary of State, a statement and designation signed by a corporate officer stating:

(1) Its name and the state or place of its incorporation or organization.

(2) The address of its principal executive office.

(3) The address of its principal office within this state, if any.

(4) The name of an agent upon whom process directed to the corporation may be served within this state. The designation shall comply with the provisions of subdivision (b) of Section 1502.

(5) (A) Its irrevocable consent to service of process directed to it upon the agent designated and to service of process on the Secretary of State if the agent so designated or the agent's successor is no longer authorized to act or cannot be found at the address given.

(B) Consent under this paragraph extends to service of process directed to the foreign corporation's agent in California for a search warrant issued pursuant to Section 1524.2 of the Penal Code, or for any other validly issued and properly served search warrant, for records or documents that are in the possession of the foreign corporation and are located inside or outside of this state. This subparagraph shall apply to a foreign corporation that is a party or a nonparty to the matter for which the search warrant is sought. For purposes of this subparagraph, "properly served" means delivered by hand, or in a manner reasonably allowing for proof of delivery if delivered by United States mail, overnight delivery service, or facsimile to a person or entity listed in Section 2110 of the Corporations Code.

(6) If it is a corporation which will be subject to the Insurance

Code as an insurer, it shall so state that fact.

(b) Annexed to that statement and designation shall be a certificate by an authorized public official of the state or place of incorporation of the corporation to the effect that the corporation is an existing corporation in good standing in that state or place or, in the case of an association, an officers' certificate stating that it is a validly organized and existing business association under the laws of a specified foreign jurisdiction.

(c) Before it may be designated by any foreign corporation as its agent for service of process, any corporate agent must comply with
Section 1505.

EXHIBIT H

The Matrix of Character Preference Workshop

March 2003, Santa Monica, California

A report and interviews by Reinhold Schwarzwald

Summary

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The Matrix of Character Preference™

Report by Reinhold Schwarzwald

The revolutionary 5-day Workshop with Syd Field, Natalia Lazarus and Piero Dusa took place in Santa Monica, California.

The story behind the Matrix of Character Preference™

Interview by Reinhold Schwarzwald

A live interview with the creators of the revolutionary method

Syd Field, Piero Dusa, Natalia Lazarus and Aviva Field.

The Interview took place, Friday, the 7th of March, at Piero Dusa's acting conservatory in Santa Monica, California, in a very convivial atmosphere. Natalia shared her version of the story when she joined the group a little later to talk passionately about the beginning days of the Matrix of Character Preference™.

RS: How did you get the idea for developing the Matrix of Character Preference?

PD: In 1998 I was introduced to the model and even though I had a lot of resistance at the beginning because the model was really created for corporate settings, after a couple of months I saw the possibility of outlining it to acting, for the actor, because it teaches you to differentiate your preference from the one of the character.

RS: Who created the original model?

PD: Ned Herrman

RS: That's the originator of that model. He is promoting this model, he is teaching it, coaching people.... if I understand right.

PD: He has a company in North Carolina, Herrman International; they are everywhere, in Spain, Amsterdam, and South America. They have clients like IBM, ...

PS: They are a consulting / coaching corporation because the high level management wants to be more creative, more efficient...

PD: Efficient is a good word – how to get the best use of everybody's preferences, how to make the human resource department meet their goals in hiring the right people for the right job.

RS: This was your inspiration. How did you get to know this? Did you read the book? Or did you meet Ned Herrman personally?

PD: I loved the model enough, that I was willing to pay a lot of money for private lessons for 6/7 months. The person who was coaching me, explained me the model had no idea what I was going to do with it in the end.

RS: You didn't reveal anything about your purpose. You came as a regular client and you took one on one coaching.

PD: I was playing the devil's advocate to see what people might ask. If this was too much of a cliché, if it applies to this if it applies to that, but than eventually I wanted to teach it myself. A year later, Natalia and I went to San Francisco to do

the certification with the Herrman International, and we actually got the certification, to be practitioner and to have the authority to use and teach the model.

RS: What changed for you, for your work and life since you have used this model?

PD: For one thing you learn to take things much less personal. You understand that that's just people's preferences. I am not as wounded as I used to be or offended. The most important is it allows me to coach and teach and direct people so they can hear me, because if you don't talk to people in their preference they will not hear you. They will only hear dadadadada.

RS: Than what made you develop seminar.

PD: I thought it was something what every actor should know. We have some very specific tools that can teach how to differentiate between yourself and the character when you playing the character, and you have a brand new to look on how writers write so the actor after knowing who he is, he can choose behavior, action, quality, attribute of the character, and they will have a better idea of the used language referring to who he or she is. They have in front of them the preferences what they like to do, how they like to chose and move and think. It is a preferred way of thinking a preferred way of doing things.

RS: How did you guys end up as a team in developing this thing?

PD: We have done about 15 characters preferences workshops for actors only, so we have been using this model for 3-4 years. I wanted to perfect it first. After our 15th character Preference workshop I wanted to perfect before I finish this book and this ... make sure that it was really nice and tight that every skeptical question will be answered. But what was interesting for me, I have known about Syd when I was NY, because I went to a NY university for directing film, film production and than Natalia became one of his students. And I have been trying to take him to one of our workshops, knowing his busy schedule, etc.. and one day we finally had the opportunity to have him down with his wife and Aviva being also an actress, I think that sort of something clicked between us..... And we have the opportunity being yellow and creative to do something revolutionary, to give writers and actors different tools and it works and here we are.

SF: Let me go from my point of view now. Natalia was one of my students from a seven-year. So she was writing screenplay after screenplay and I told her one night at class that I wouldn't mind giving these 2-days seminars again, because I started out doing seminars in the 80-ies, all the way through the 80-ies decade I was giving seminars all over the world.

So Natalia said that we should come by at their acting conservatory because they were doing a character preference workshop. So I came down when I could and a sat-in in a Friday night session and I saw immediately how you could interface acting with writing, so that the actor learns the tools of a writer in creating character and the writer learns the tool of the actor in interpreting character. And we could do exercises, which I saw immediately. Aviva than came down after me and she said the same thing. So than Natalia, Piero, Aviva and I got together and we started putting in what we could use to create a two-day workshop. We ended up with so much material that we saw immediately that it had to be 2 weekends. Because we wanted the writers to learn how the actors create character but also wanted to give them the opportunity of presenting their character work and the same thing with the actors – for them to see how the writers go and that they can present their work as well. We ended up with two weekends of work and even than we spent hours developing this thing. Integrating the tools – for weeks. And now we are going and we are pretty much clear on where we have to go and it is evolving all the time.

AF: And these are actually two workshops in one workshop so we are going to separate it in Level I and Level II. The technique of the character Preference, which was developed by Piero Dusa and than we expand it – level I is character biography and level II is the scene writing, dialogue writing and eventually structuring the script laying it out. In each of the levels we will have performances, so the actors can actually perform the scene with the writers and than we are planning to have the directors in and this is the expertise of Piero Dusa.

PD: What we are saying that level I we going to introduce the model that's why we need to break it in to two. So people have time to absorb it all. You can see that people get ahead of themselves they think they know and than as you can see left brain confuses the right brainand vice versa We want to give people time to absorb the information and than, like Aviva said, we can put them into modeling, to practice the workshop.

RS: The seminar how it is right know is the first one – oh, it's the second one.

AF: The first one was held in November 2002.

SF: What made the first one so remarkable for us was that the results that we were getting from the writers and the actors were truly extraordinary.

PD: And a wonderful feedback at the end – the response was phenomenal

AF: they wanted more

AF: We also thought that this could go national first of all, everywhere in America in the film schools, or just giving workshops everywhere and than international.

First in all English-speaking countries and then the basic material can be translated into each language. So students can read it already in their own language and then you have translators. And on top of all Natalia speaks perfect Spanish and French, Piero Dusa perfect Italian, then we have English and then you have me in German. So we have already all the main languages.

RS: That's what I see too – I can imagine this in Vienna at the Akademie für Darstellende Kunst, I see it in Berlin, in Paris, the UK, because even in non-speaking English countries people today tend to really speak very well and you can also add a translator who can help with certain things. This is so valuable.

AF: I also want to take something what Piero said concerning the model. Also Ned Herrman took it from Carl Jung so it is based on an ancient understanding actually really coming from biblical times and it's not what someone owns and Piero Dusa developed out of that model his own creation for acting "The essence of acting" it is called..

RS: He adapted this model to a field in which it has not been used before and this is where you have all this adaptation work going on right?

AF: And then, as I say, two brilliant techniques came together with Piero Dusa's and Syd Fields' technique. This is the revolution in it! That's why it is called a revolutionary workshop.

RS: Of course, because you put it together and then it becomes more powerful than each separate part of it – the whole is more powerful than the sum of its parts ... based on the universal principle.

RS: What is the place that you want your students to get with this seminar? What is your goal for your students?

PD: If they are actors, I let them explore the writing, if they are an actor or a director I want them to have clarity when they make choices, in their acting choices. I want them to know how the body language works; I want them to know the tempo and the force of each preference and each color. I want them most likely, most importantly to pick it up of the page when they read it, because all the answers are in the script, and the script always gives you the clue. So when they go out to have an audition and they have less than 24 hours to prepare they can go right away to the full size of the preference and will know exactly what choices to make in regards to what it was meant to be in the writing. When they do a play then they have the privilege a set of rehearsals and have more chance to discover and apply more of the work. But if they only have 24 hours – (snaps with his finger) – they get it right away.

SF: For writers, what I want the writers to get out of this workshop is, when they approach their own characters, that they approach it from a three dimensional

portrait of a universal being. No matter what country, culture, and language they speak at all. But they have to come from a position of character that is real, believable and true. And if they can get that through the tools of the actor, how the actor interprets it by making their character preference than they create a foundation of character that can embody everything. And that makes their characters leap up off the page.

AF: The tools are the tools of the Matrix of Character Preference. They (the students) get a lot of tools that are totally new to them. They haven't known them before. It is really the unknown factor; they did not know that this exists.

These tools really help them to create as you said (speaking to Syd) three-dimensional, I say five-dimensional characters. (RS : multi-dimensional) (laughs) Yeah multi-dimensional, to make them outstanding characters, because it is not easy to really stand out.

RS: How does it feel to you now that you have done so much preparation work and research and all your input for bringing it together and creating this concept, how does it feel to you of finally being able to share this powerful knowledge with your students.

PS.: It feels great. People are enlightened. People go home with a better understanding. We save people, without even knowing, years of therapy; we bring clarity, because this works on many different levels. Once people have a better understanding of the model it is really nice to see the clarity how they go from A to Z through the weekend and they leave the workshop much more empowered.

SF: I mean what works for me, we are in a ground area of this workshop, it is just really beginning. But when I get off on what drives me the most is seeing the results that the people come away with from this workshop. They are tangible, they are real, it aides they career and they get a deeper understanding in creating character. That's what keeps me involved in this. Otherwise why spent so much time when it doesn't work. So this works and it is only getting bigger and better and greater and broader.

AF: What I liked so much we had quite a few new writers and novices and they all felt empowered, enthusiastic and very, very self-confident with writing. Because you know when you never wrote anything it can be very intimidating to start writing. I specially loved when the actors and writers came together; there was a dynamic that I have never seen before. We had professional people here, either a career strategist, or producers and they were all very impressed by the creation and such enthusiasm. Everyone wanted to participate. What makes this workshop stand out too compared to many other workshops I have attended, this one is very interactive, it is not passive, we are not just downloading information, we let everyone participate.

PD: On stage, so they can express their creativity. One thing that has been fascinating for me is that all the people at the very beginning of the workshop were ... writers, most of the writers, they tend to be shy, how throughout the workshop one after the other they opened up and ...

RS: That's beautiful, isn't it? (Laughter)

RS: What role does teaching play in your life?

PD: Very big. I love teaching. It's everything. I love teaching, I love directing.

SF: Teaching for me is really an act of contribution. Because what you do is you present material to other people, who take that material, assimilate it into their own careers and strategies and lives and they begin to benefit from it and hopefully at one point they can reach someone else who can reach someone else. It's like being sourced material and of maybe thousands of students if you get a few hundred that really take the material and reach out and contribute it's all an act of contribution.

RS: It's a continuous chain, which goes on and on.

SF: Absolutely.

Natalia Lazarus joins in

RS: Now Natalia, from your point of view how did it all start?

NL: Well, we (Piero and I) had already worked on character preference for actors and simultaneously I had been taken Syd's writing classes for 6 years. I had taken writing classes at University before but I had never really understood structure until I took Syd's class. I was just involved in acting and writing simultaneously and for myself I was beginning to see that everything was about character. In writing it was about character in acting it was about character and being so heavily influenced also with the acting part I just thought that this could be for writing, this could be for directors, for actors and so on. In class Syd would mention that he was striving to get away from structure into more character development. That rang a bell with me because everything what we were doing with preference was about developing character. So I said to Syd well you should come see the workshop that we are doing because it applies to writing and if you like it then maybe we can work together. He came to visit one night, on a Friday night and then I think something happened, so he could not finish the weekend and then he came to the next one which was like four months later and this time I

told Aviva to come (laughs), because Aviva has a background in acting and I could tell that Syd at first he maybe did not entirely click. I thought well maybe if I bring in Aviva, because she has a background in acting she could translate. (Laughter)

SF.: But she knows that I have an acting background. So on the first round I knew exactly what to do in this thing. We create character bios according to their preference. That was my first thought. Out of that thought the whole thing. We put it together.

RS: This is a very important point.

NL: Right away from the first night he thought he put it right away into character biography terms. But I thought he should see the complete ... you know me being green I wanted him to see the complete picture. (Laughter)

SF: And me being yellow I

NL: He was already going "I got it I got it" And I was going NO you don't there is more! So then they (Syd and Aviva) came the second time around and of course it was great and Aviva was really inspired by it and on fire by it and then we got to work.

RS (to NL): What was your first inspiration with this work. As I heard before this work is based on Ned Herrman, who drew some of Carl Jung, and put his stuff together. What was your first touch of inspiration, was it reading the book was it meeting Ned Herrman, was it Piero, who or what was the key component here that made it happen.

NL: I actually used to work out at this place called... I'd go there and exercise and on the counter I saw a card that said: Relationship Coaching and that man's name was Bill Sterling. And I thought well that sounds interesting because it's not like psychotherapy and I was curious because I was having trouble communicating in my relationship. So I called this man and I made an appointment. And then he introduced me to the brain dominant Ned Herrman model and he gave me the survey, the profile to fill out and then I brought Piero and it was to work on our relationship. But Piero each time we would go to our session, for him it was not about the relationship. He would ask him questions about actors and how it applies to acting, because he already got the image. So then each time we would go for a meeting, which was supposed to be a relationship coaching, Piero, would spin it towards acting and was talking to Bill Sterling about acting and the model. Then I did not go anymore to the sessions (laughter), they had the sessions and they created a relationship and started working on it and I was out of it. I was just yeah, yeah, yeah, whatever turning it into acting, good for you! Then at some point they had reached a point where they had this material and they had a lot of ideas and then Piero said we really

need to ask Natalia now, because she knows...they wanted my input acting wise. So then they sat down with me and they brought me all the information and right away I started to sort it out by categories. I saw them do one presentation and it was very broad and I immediately saw that we needed to break this down and do part one, be it to be what we call in acting the day player and the under five role. Not the lead roles right away. And then part two...

RS: You started structuring it.

NL: I started structuring it. And

RS: The big picture was there and you said hey wait a minute toc, toc, toc A, B, C, D,

NL: Then I got involved and became part of it. They did two presentations on their own for acting and then by the third one I was involved and we had restructured it.

SF: And then Natalia started to create the workbook.

RS: Here we are going more into the depth of all this, the roots,

SF: The hidden secrets

RS: What changed for you in your work and life since you have used this model.

NL: The first change was that I became more aware of what kind of person I am and what my preferences are. Even though as an actress I had a lot of yellow, I realized that in my daily life, in order to get things done I have a lot of blue/ green Which was something that I always trying to rebel against. You know what I mean.

RS: I understand (laughter)

NL: I had a very structured mother who taught me a lot of organizing and discipline and I had a very intellectual father who taught me how to study and read and analyze. But I was so much into being an artist that somehow I had not married all of it together. And there was always like this negative connotation and I would never deal with money. Suddenly being aware of the model and I realized that I had strengths in all the quadrants it helped me be a more confident person. The best thing was to be able to convey to the actors, hey guess what, you need to use your whole brain to play a character; you can't just stay in this land of red/ yellow. You have to travel. And then I just began to see award-winning performances and I could tell that they had used all four sides of their brain.

RS: What made you develop a seminar out of it? I already asked this question to Syd and Piero. What was YOUR motivation to say this is great we want to make a seminar out of it.

NL: For the Matrix? (Yes) Because in my journey as an artist I had traveled already through being an actress, and I was growing and I was becoming a writer and I was becoming a teacher and a director. I just thought that it was important to bring the model to writing because it applies to writing. How to create characters? I just felt strongly about that.

A.F.: And you always knew that there was more into writing, that there is way more than what we know, that's why you developed this whole idea, to marry two great ideas.

NL: Because sometimes a lot of the structure stuff, maybe why sometimes people don't hear it for writing is because it is too structured and rigid and they wanna be freeeee (shouting)!!!

RS: Freee !!!

NL: And no boundaries! And then it was like, hey listen if you want to get something done, it was the same drive as for the actors, you need to use all sides of your brain. And I wanted to share it. This is my life. David Mamut said life is acting, directing writing. So for me my life is acting, directing, and writing.

R.S: A question especially for you: How did you get organized to work together.

NL: In the beginning I worked solo a little bit, just kind of processing the all the character preference material and then processing all the writing material that I had taken from Syd. So I was using both of my teacher, both of my mentors and then trying to figure out how to marry it. I reviewed a lot of my notes from Syds class and I extracted things that I thought could go into workshop one and then with Piero, what is good about Piero he has the big picture sometimes I get stuck in the details, he would help with that and then we presented a big book, a big rough draft for Syd and Aviva.

PD: We have different types of energy. I am a night person. I am being punished because I wished the life would start at midnight, I just come alive. Natalia at 10:30 pm she is out. At 7:00 o'clock in the morning she is like a ghost to me, now that's what I admire, the energy, by 12:00 o'clock she has done not only one thing, everything. So the system that we have, we usually write this way too... for example right now we are working on that show and we have to cut 20 minutes from the show, so, I do that at night and put what I did next to her nightstand and finally we find a time when we do it together. (Laughter)

SF: In our case we would start on a Sunday afternoon at two o'clock, we had stuff to eat. Aviva and Natalia sat on one side and Piero and I sat on the other side and we went through big books, well this fits this doesn't fit and we would work for seven hours trying to integrate the character preference and the writing tools in order to create a unified vision of what this workshop would be. I don't know how many days this took.

NL: When we got together the four of us we came with something and then Syd would have an enlightening moment and saw one more step on how to be structured and how to structure the workshop. What was exciting for me that each person would have revelatory moment or an insight, like we need to take this out or let's put this in. And we made it very social to. I had a relationship with Syd, a student teacher relationship, but I knew him and his personality and that was part why I knew that I could work with him, because I'd never had any kind of big conflict. It was always very easy going.

RS: You want to work with people that you feel comfortable with and with whom you share certain values and you have fun the work is much more creative isn't it?

PD: One of the things that are fixed in my mind when I look back to where we started and where the Matrix is now; it's how much I enjoyed the process. How we got to things how we discovered, using all the quadrants, feeling, precision ... We had to get together on time, how to put together all these beautiful preferences and some are not good for me and ... One thing I have noticed, by the way, you (pointing at me) are one of those people: the people who enjoy the process are usually the people who get the model much quicker and much better compared to people who want to get it yesterday, and start to be arrogant because they think they got it, then they get more and more frustrated until they surrender. And to me in creativity surrender it's that point of being open to the process.

RS: I completely agree with you and I think that the whole process is so exciting. The process of creation and that's what happened here, this creation of putting things together, getting four minds together in one place and putting in all the details from different backgrounds, the shared knowledge all together in one concept this is absolutely exciting.

RS: How does it feel to you that after doing all this work, those meetings, that now you are able to share this, this is the second workshop as I heard? How does that feel to you?

NL: It feels great! One thing is it looks like we have workshop one. I say one, because we are already talking about workshop two, workshop three, .. I am kind of worried, because I am like Oh no! More meetings (laughter)

RS: Of course

NL: It is like an actor who has rehearsed something and you feel good and confident about it. I certainly feel very confident about it and that I can share the material and stand behind it and answer almost every question, that's enlightening for me too. Having gone through the process of taking the material and breaking it down into the quadrants like the writing tools. I know that at first Syd said "Well you can't put it into a box!"

SF: And I still think that! (Laughter)

RS: What is your vision for the future of this?

NL: I would like the Matrix to travel around the country and around the world. I would like to see the Matrix at Universities. I would also like to see the Matrix expanded into a longer program that could be taught from a home base in Los Angeles for example. Where you could take a weekend workshop but that you could also take ...

RS: Regular classes..

NL: Something that takes it actually through more writing stuff. I always like to see the end results of the work and not just,... I don't want to feel that I am just talking to people; I want to feel that they are putting it to use.

RS: And you want to give them feedback on what they're doing – It's an ongoing process.

RS: What role does teaching play in your life? How important is it?

NL: Teaching has become a big part of my life. It is something I did not plan for. But it has become a big part of my life, an inspirational part, a very rewarding part. Not only the teaching part, because each time I teach I also learn. I know its sounds like a cliché.

RS: Absolutely not. It is true

N.L: While others do the work I learn, because I see what works and what does not work.

RS: And you refine yourself in the process all the time.

NL: I find myself out in the real world doing what I say. And if I don't I catch myself and I go hey I am always telling students to do this so know I have to do it.

RS: Now this is a question to all of you: Where at this point at the beginning of March 2003 can people learn about this seminar?

NL: For the actors we advertise in the Backstage West, the Hollywood Specs, Scripts and Sales. Com

SF: Script Magazine, at the Writer's Store

PD: www.pierodusa.com

SF: www.sydfield.com

A.F.: We also use the Hollywood Reporter, the L.A. Times, L.A. Weekly, The Hollywood Lick, Newsletters, etc.

SF: And the Final Draft Newsletter. I am developing a brand new product now called story points in association with Script Shark. We are writing a newsletter and that's going to be out in April. We will use that website.

Contact:

Reinhold Schwarzwald
865 Via de la Paz # 173
Pacific Palisades, CA 90272

Tel: 310 230 0559

Cell: 310 283 9975

e-mail: vipworld4U@aol.com

EXHIBIT I

Int. Cl.: 41

Prior U.S. Cls.: 100, 101 and 107

Reg. No. 3,484,540

United States Patent and Trademark Office

Registered Aug. 12, 2008

**SERVICE MARK
PRINCIPAL REGISTER**

CHARACTER PREFERENCE

DUSA, PIERO (ITALY INDIVIDUAL)
1453 THIRD ST PROMENADE GATEWAY, APT 608
SANTA MONICA, CA 90401

FOR: CONDUCTING WORKSHOPS AND SEMINARS IN PERSONAL AWARENESS; CONDUCTING WORKSHOPS AND SEMINARS IN SELF AWARENESS; CONDUCTING WORKSHOPS AND SEMINARS IN ACTING, PERFORMING, AND PERSONAL GROWTH; CONSULTANCY IN THE FIELD OF LEARNING DIFFICULTIES; DEVELOPING EDUCATIONAL MANUALS FOR OTHERS IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; DEVELOPMENT AND DISSEMINATION OF EDUCATIONAL MATERIALS OF OTHERS IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATING AT UNIVERSITY OR COLLEGES; EDUCATION IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH RENDERED THROUGH CORRESPONDENCE COURSES; EDUCATION IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH RENDERED THROUGH VIDEO CONFERENCE; EDUCATION IN THE FIELDS OF ACTING, PERFORMING, AND PERSONAL GROWTH RENDERED THROUGH CORRESPONDENCE COURSES; EDUCATION INFORMATION; EDUCATION SERVICES IN THE NATURE OF COURSES AT THE UNIVERSITY LEVEL; EDUCATION SERVICES, NAMELY, MENTORING IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATION SERVICES, NAMELY, ONE-ON-ONE MENTORING IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATION SERVICES, NAMELY, ONE-ON-ONE MENTORING IN THE FIELDS OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATION SERVICES, NAMELY, PROVIDING CLASSES, SEMINARS, WORKSHOPS, TUTORING, AND MENTORING IN THE FIELD OF MIDDLE AND HIGH SCHOOL REFORM; EDUCATION SERVICES, NAMELY, PROVIDING LIVE AND ON-LINE CLASSES, SEMINARS, WORKSHOPS,

COURSES IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATION SERVICES, NAMELY, PROVIDING TUTORIAL SESSIONS IN THE FIELD(S) OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATION SERVICES, NAMELY, PROVIDING TUTORIAL SESSIONS IN THE FIELDS OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATION SERVICES, NAMELY, PROVIDING TUTORING IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATION SERVICES, NAMELY, PROVIDING TUTORING IN THE FIELDS OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATION SERVICES, NAMELY, PROVIDING CLASSES, SEMINARS, WORKSHOPS, COURSES IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATION SERVICES, NAMELY, PROVIDING CLASSES, SEMINARS, WORKSHOPS, COURSES IN THE FIELDS OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATIONAL AND ENTERTAINMENT SERVICES, NAMELY, A CONTINUING PROGRAM ABOUT ACTING, PERFORMING, AND PERSONAL GROWTH ACCESSIBLE BY RADIO, TELEVISION, SATELLITE, AUDIO, VIDEO AND COMPUTER NETWORKS; EDUCATIONAL AND ENTERTAINMENT SERVICES, NAMELY, PROVIDING MOTIVATIONAL AND EDUCATIONAL SPEAKERS; EDUCATIONAL AND ENTERTAINMENT SERVICES, NAMELY, PROVIDING MOTIVATIONAL AND EDUCATIONAL SPEAKERS IN THE FIELD OF SELF- AND PERSONAL IMPROVEMENT; EDUCATIONAL ASSESSMENT; EDUCATIONAL COURSE MONITORING, NAMELY, TRACKING STUDENT PERFORMANCE; EDUCATIONAL DEMONSTRATIONS; EDUCATIONAL SERVICES, NAMELY, CONDUCTING DISTANCE LEARNING INSTRUCTION AT THE SECONDARY, COLLEGE AND GRADUATE LEVELS; EDUCATIONAL SERVICES, NAMELY, CONDUCTING INFORMAL ON-LINE PROGRAMS IN THE FIELDS OF ACTING, PERFORMING, AND PERSONAL GROWTH, AND PRINTABLE MATERIALS DISTRIBUTED THERE-

WITH; EDUCATIONAL SERVICES, NAMELY, CONDUCTING INFORMAL PROGRAMS IN THE FIELDS OF ACTING, PERFORMING, AND PERSONAL GROWTH, USING ON-LINE ACTIVITIES AND INTERACTIVE EXHIBITS, AND PRINTABLE MATERIALS DISTRIBUTED THEREWITH; EDUCATIONAL SERVICES, NAMELY, CONDUCTING ON-LINE EXHIBITIONS AND DISPLAYS AND INTERACTIVE EXHIBITS IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATIONAL SERVICES, NAMELY, CONDUCTING PROGRAMS IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATIONAL SERVICES, NAMELY, CONDUCTING CLASSES, SEMINARS, WORKSHOPS, COURSES IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH AND DISTRIBUTION OF COURSE MATERIAL IN CONNECTION THEREWITH; EDUCATIONAL SERVICES, NAMELY, DEVELOPING CURRICULUM FOR OTHERS IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATIONAL SERVICES, NAMELY, DEVELOPING, ARRANGING, AND CONDUCTING EDUCATIONAL CONFERENCES AND PROGRAMS AND PROVIDING COURSES OF INSTRUCTION IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATIONAL SERVICES, NAMELY, PROVIDING COURSES OF INSTRUCTION AT THE VOCATIONAL, POST SECONDARY LEVEL; EDUCATIONAL SERVICES, NAMELY, PROVIDING COURSES OF INSTRUCTION AT THE VOCATIONAL, POST SECONDARY LEVEL AND DISTRIBUTION OF COURSE MATERIAL IN CONNECTION THEREWITH; EDUCATIONAL SERVICES, NAMELY, PROVIDING INTERNSHIPS AND APPRENTICESHIPS IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATIONAL SERVICES, NAMELY, PROVIDING CLASSES, SEMINARS, WORKSHOPS, COURSES IN THE FIELDS OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATIONAL SERVICES, NAMELY, CONDUCTING CLASSES, SEMINARS, WORKSHOPS, COURSES IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; ELECTRONIC PUBLISHING SERVICES, NAMELY, PUBLICATION OF TEXT AND GRAPHIC WORKS OF OTHERS ON CD, DVD, OR ONLINE FEATURING ACTING, PERFORMING, AND PERSONAL GROWTH; ENTERTAINMENT IN THE NATURE OF ON-GOING TELEVISION PROGRAMS IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; ENTERTAINMENT IN THE NATURE OF THEATER PRODUCTIONS; ENTERTAINMENT INFORMATION; ENTERTAINMENT SERVICES IN THE NATURE OF AN ON-GOING REALITY BASED TELEVISION PROGRAM; ENTERTAINMENT SERVICES IN THE NATURE OF ON-GOING TELEVISION PROGRAMS IN THE FIELD OF CHILDREN'S ENTERTAINMENT; ENTERTAINMENT SERVICES, NAMELY, PROVIDING A WEB SITE FEATURING PHOTOGRAPHIC, AUDIO, VIDEO AND PROSE PRESENTATIONS FEATURING ACTING, PERFORMING, AND PERSONAL GROWTH; ENTERTAINMENT SERVICES, NAMELY, AN ON-GOING SERIES FEATURING ACTING, PERFORMING, AND PERSONAL

GROWTH PROVIDED THROUGH CABLE TELEVISION, WEBCASTS, RADIO BROADCASTS; ENTERTAINMENT SERVICES, NAMELY, PERSONAL APPEARANCES BY A MOVIE STAR OR OTHER CELEBRITY; ENTERTAINMENT SERVICES, NAMELY, PROVIDING A RADIO PROGRAM IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH VIA A GLOBAL COMPUTER NETWORK; ENTERTAINMENT SERVICES, NAMELY, PROVIDING A TELEVISION PROGRAM IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH VIA A GLOBAL COMPUTER NETWORK; ENTERTAINMENT, NAMELY, PRODUCTION OF TELEVISION SHOWS, PLAYS; ENTERTAINMENT SERVICES, NAMELY, PROVIDING WEBCASTS IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; INFORMATION ABOUT EDUCATION; INFORMATION IN THE FIELD OF PARENTING CONCERNING ENTERTAINMENT OF CHILDREN; INFORMATION ON EDUCATION; INSTRUCTION IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; LIFE COACHING SERVICES IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; MEDIA PRODUCTION SERVICES, NAMELY, VIDEO AND FILM PRODUCTION; MEETING AND SEMINAR ARRANGING; ON-LINE JOURNALS, NAMELY, BLOGS FEATURING ACTING, PERFORMING, AND PERSONAL GROWTH; ONLINE ELECTRONIC PUBLISHING OF BOOKS AND PERIODICALS; PERSONAL COACHING SERVICES IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; PRODUCTION OF DVDS, VIDEOTAPES AND TELEVISION PROGRAMS FEATURING ACTING, PERFORMING, AND PERSONAL GROWTH; PRODUCTION OF CABLE TELEVISION PROGRAMS; PRODUCTION OF FILM STUDIES; PRODUCTION OF FILMS; PRODUCTION OF RADIO AND TELEVISION PROGRAMMES; PRODUCTION OF VIDEO AND COMPUTER GAME SOFTWARE; PRODUCTION OF VIDEO AND CREATION OF VISUAL EFFECTS FOR OTHERS FOR USE IN DVDS, TELEVISION PROGRAMS AND ON WEB SITES; PRODUCTION OF VIDEO DISCS AND TAPES; PROFESSIONAL COACHING SERVICES IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; PROVIDING A WEB SITE THAT FEATURES INFORMAL INSTRUCTION ON ACTING, PERFORMING, AND PERSONAL GROWTH; PROVIDING A WEB SITE WHERE USERS CAN POST RATINGS, REVIEWS AND RECOMMENDATIONS ON EVENTS AND ACTIVITIES IN THE FIELD OF ENTERTAINMENT AND EDUCATION; PROVIDING ADVICE AND INFORMATION IN THE FIELD OF EDUCATIONAL AND ENTERTAINMENT ACTIVITIES AND EVENTS FOR CHILDREN; PROVIDING CONTINUING LEGAL EDUCATION COURSES; PROVIDING COURSES OF INSTRUCTION AT THE VOCATIONAL, POST SECONDARY LEVEL; PROVIDING EDUCATIONAL MENTORING SERVICES AND PROGRAMS IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; PROVIDING INFORMATION AND ARTICLES IN THE FIELD OF FILM, FILMMAKING, AND ENTERTAINMENT VIA A GLOBAL COMPUTER NETWORK; PROVIDING INFORMATION AND NEWS

IN THE FIELD OF TEACHING METHODOLOGY AND EDUCATION; PROVIDING INFORMATION, NEWS AND COMMENTARY IN THE FIELD OF ENTERTAINMENT; PROVIDING NEWSLETTERS IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH VIA E-MAIL; PROVIDING ON-LINE RESOURCE GUIDES FOR RELATIVES CONCERNING CHILDREN IN THE FIELDS OF EDUCATION, RECREATION, AND ENTERTAINMENT; PROVIDING ON-LINE TRAINING CLASSES, SEMINARS, WORKSHOPS, COURSES IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; PROVIDING VOICE OVERS FOR TAPES, RECORDS AND OTHER RECORDED MEDIA; PUBLICATION OF BOOKS; PUBLICATION OF BOOKS, MAGAZINES, ALMANACS AND JOURNALS; PUBLICATION OF PRINTED MATTER; PUBLICATION AND EDITING OF PRINTED MATTER; PUBLICATION OF BOOKS, OF MAGAZINES, OF JOURNALS, OF NEWSPAPERS, OF PERIODICALS, OF CATALOGS, OF BROCHURES; PUBLICATION OF BROCHURES; PUBLICATION OF ELECTRONIC MAGAZINES; PUBLICATION OF ELECTRONIC NEWSPAPERS ACCESSIBLE VIA A GLOBAL COMPUTER NETWORK; PUBLICATION OF JOURNALS; PUBLICATION OF LEAFLETS; PUBLICATION OF MAGAZINES; PUBLICATION OF MANUALS; PUBLICATION OF TEXT BOOKS; PUBLICATION OF TEXTS, BOOKS, JOURNALS; PUBLICATION OF TEXTS, BOOKS, MAGAZINES AND OTHER PRINTED MATTER; PUBLICATION OF THE EDITORIAL CONTENT OF SITES ACCESSIBLE VIA A GLOBAL COMPUTER NETWORK; PUBLICATION OF BOOKS, MAGAZINES; PUBLISHING OF BOOKS, MAGAZINES; PUBLISHING OF ELECTRONIC PUBLICATIONS; SCRIPT WRITING SERVICES; SCRIPT WRITING SERVICES; TEACHING IN THE FIELD

OF ACTING, PERFORMING, AND PERSONAL GROWTH; TELEPROMPTING SERVICES PROVIDED TO FILM AND TELEVISION AND CORPORATE PUBLIC SPEAKING; TRAINING COURSES IN STRATEGIC PLANNING RELATING TO ADVERTISING, PROMOTION, MARKETING AND BUSINESS; VIDEOTAPING LEGAL DEPOSITIONS; VOCATIONAL EDUCATION IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; VOCATIONAL EDUCATION IN THE FIELDS OF ACTING, PERFORMING, AND PERSONAL GROWTH; VOCATIONAL GUIDANCE; WORKSHOPS AND SEMINARS IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; WRITING OF ARTICLES FOR JOURNALS OTHER THAN FOR ADVERTISING OR PUBLICITY; WRITING OF ARTICLES FOR PERIODICALS OTHER THAN FOR ADVERTISING OR PUBLICITY; WRITING OF ARTICLES FOR PROFESSIONAL JOURNALS OTHER THAN FOR ADVERTISING OR PUBLICITY, IN CLASS 41 (U.S. CLS. 100, 101 AND 107).

FIRST USE 3-2-1998; IN COMMERCE 9-1-1998.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PARTICULAR FONT, STYLE, SIZE, OR COLOR.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "CHARACTER", APART FROM THE MARK AS SHOWN.

SER. NO. 77-370,506, FILED 1-14-2008.

JAMES LOVELACE, EXAMINING ATTORNEY

EXHIBIT J

State of California
Secretary of State

CERTIFICATE OF REGISTRATION OF SERVICE MARK

I, **DEBRA BOWEN**, Secretary of State of the State of California, hereby certify:

Service Mark Reg. No.:	64485
Name of Registrant:	Piero Dusa (aka Pietro Pacazzoco) (P.D.)
Business Address:	1453 Third Street Promenade, Gateway Suite 608, Santa Monica, Ca 90401
Date First Used in California:	September 9, 1998
Date First Used Anywhere:	September 9, 1998
Description of Service Mark:	CHARACTER PREFERENCE
Description of Services with which the Service Mark is Used:	Education services, courses, seminars and workshops, one-on-one mentoring in the field of Acting, Performing, and personal growth enhancement techniques; Education services, namely, one-on-one mentoring in the fields of Acting, Performing and personal growth; providing courses of instruction at the vocational, post secondary level; distribution of course materials with CHARACTER PREFERENCE: which differentiate when one's plays oneself as opposed to playing the character.
Class Number(s):	41
Date of Registration:	April 21, 2008
Term of Registration Extends to and Includes:	April 21, 2013

In accordance with the application filed in this office, the Service Mark described above has been duly registered. A copy, specimen, facsimile, counterpart or a reproduction of the mark is attached.



IN WITNESS WHEREOF, I execute
this certificate and affix the Great
Seal of the State of California this
23rd day of April 2008

Debra Bowen

DEBRA BOWEN
Secretary of State

EXHIBIT K

State of California
Secretary of State

CERTIFICATE OF REGISTRATION OF TRADEMARK

I, DEBRA BOWEN, Secretary of State of the State of California, hereby certify:

Trademark Reg. No.:	113195
Name of Registrant:	Piero Dusa (aka Pietro Palazzolo)
Business Address:	1453 Third Street Promenade, Gateway Suite 608, Santa Monica, Ca 90401
Date First Used in California:	September 9, 1998
Date First Used Anywhere:	September 9, 1998
Description of Trademark:	CHARACTER PREFERENCE
Description of Goods on which the Trademark is Used:	Educational books featuring acting, performing and personal growth self realization techniques; Educational publications, namely, training manuals in the field of acting performing and personal growth self realization techniques; Educational publications, namely, handouts, work books and instructional aides in the fields of acting, performing and personal growth self realization techniques.
Class Number(s):	16
Date of Registration:	April 21, 2008
Term of Registration Extends to and Includes:	April 21, 2013

In accordance with the application filed in this office, the Trademark described above has been duly registered. A copy, specimen, facsimile, counterpart or a reproduction of the mark is attached.

IN WITNESS WHEREOF, I execute
this certificate and affix the Great
Seal of the State of California this
21st day of April 2008



Debra Bowen

DEBRA BOWEN
Secretary of State

EXHIBIT L

Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, *United States Code*, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

Marybeth Peters

Register of Copyrights, United States of America

Registration Number:

PAu 3-359-408

Effective date of
registration

February 21, 2008

Title

Title of Work: CHARACTER PREFERENCE

Nature of Work: Audiovisual Work; Performing artists' and Actors' materials and instructional aide: Power Point Slide presentation.

Completion/ Publication

Year of Completion: 1998

Author

■ **Author:** Piero Dusa

Author Created: Instructional Material for Acting

Work made for hire: No

Citizen of: Italy

Domiciled in: California

Year Born: 1959

Anonymous: No

Pseudonymous: No

Copyright claimant

Copyright Claimant: Piero Dusa

1453 Third Street Promenade, Suite 608, Santa Monica, California, 90401

Limitation of copyright claim

Material excluded from this claim: Herrmann Brain Dominance Instrument; Herrmann International

Previously registered: No

New material included in claim: Adapted the HBDI corporate model to focus specifically on training actors to improve their dramatic and theatrical character interpretations in any script, film, or to satisfy any director or studio demand.

Certification

EXHIBIT M

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE

BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

NATALIA LAZARUS, an)	
individual,)	
)	
Petitioner,)	Cancellation No.
)	Registration No. 3,484,540
vs.)	Dated: August 12, 2008
)	
PIERO DUSA, an)	
individual,)	
)	
Registrant.)	
_____)	

PETITION FOR CANCELLATION

BOX FEE - TTAB
Commissioner of Trademarks
P.O. Box 1451
Alexandria, Virginia 22313-1451

Sir:

Petitioner, NATALIA LAZARUS, is an individual residing in Santa Monica, California. Petitioner believes she will be damaged by Registration No. 3,484,540 and hereby petitions to cancel same. The Registrant's application was filed on January 14, 2008 for the mark CHARACTER PREFERENCE in International Class 41 to identify the services attached hereto as Exhibit A.

The grounds for cancellation are as follows:

1. The Petitioner, NATALIA LAZARUS, is engaged in the business of conducting workshops and seminars relating to acting, performing and other fields in the performing arts.

2. Prior to January 1, 1997, Registrant owned and operated a business identified as Piero Dusa Acting Conservatory, a Delaware corporation, for the purpose of providing instruction for actors pertaining to acting.

3. On or about January 1, 1997, Petitioner purchased from Registrant all rights, title and interest in and to Piero Dusa Acting Conservatory, a Delaware corporation.

4. Subsequent to January 1, 1997, Petitioner, as its sole owner, operated Piero Dusa Acting Conservatory for the purpose of conducting workshops and seminars to produce instruction in the fields of acting and performing. Subsequent to January 1, 1997, Petitioner was employed by Piero Dusa Acting Conservatory as the program director and curriculum specialist; Registrant was employed as the artistic and marketing director of the company.

5. In or about January, 1998, Petitioner hired Mr. William Stierle for the purpose of developing course material for programs to be conducted by Piero Dusa Acting Conservatory for the purpose of instructing members of the performing arts, including actors, writers and directors.

6. In early 1998, through the joint efforts of Petitioner, Registrant and William Stierle, the trademark CHARACTER PREFERENCE was selected and adopted to identify goods and services identified in Exhibit B hereto that were to be sold to the public by Piero Dusa Acting Conservatory. In or about January, 1998, Piero Dusa Acting Conservatory first used the CHARACTER PREFERENCE mark to identify workshops and seminars relating to instruction

in the fields of acting and performing. In the fall of 1998, Piero Dusa Acting Conservatory first used the CHARACTER PREFERENCE mark in commerce to identify goods and/or services identified in Exhibit B. Subsequent to January 1, 1997, the CHARACTER PREFERENCE mark and all of the good will pertaining thereto was wholly owned by Piero Dusa Acting Conservatory and all use of the CHARACTER PREFERENCE mark inured solely to the benefit of the Piero Dusa Acting Conservatory.

7. On or about January 26, 2004, Petitioner and Piero Dusa Acting Conservatory commenced doing business under the fictitious name and style Promenade Acting Conservatory.

8. On or about December 19, 2005, Registrant was terminated as an employee of the Piero Dusa Acting Conservatory dba Promenade Acting Conservatory. At no time between the selection and adoption of the CHARACTER PREFERENCE mark in January, 1998 and his date of termination by Piero Dusa Acting Conservatory dba Promenade Acting Conservatory on December 19, 2005 did Registrant own any interest whatsoever either in the CHARACTER PREFERENCE mark or Piero Dusa Acting Conservatory or its successor-in-interest.

9. On or about June 1, 2006, Petitioner organized a California corporation identified as Promenade Conservatory, Inc. for the purpose of conducting the business previously conducted by Piero Dusa Acting Conservatory dba Promenade Acting Conservatory, including the use and distribution of all goods and services identified by the CHARACTER PREFERENCE mark. All assets were assigned by Piero Dusa Acting Conservatory dba Promenade Acting Conservatory to Promenade Conservatory, Inc., including but not limited to the CHARACTER PREFERENCE trademark and service mark and all of the good will

associated therewith. On or about June 19, 2006, Piero Dusa Acting Conservatory was dissolved.

10. On or about May 23, 2009, Promenade Conservatory, Inc. assigned to Petitioner all rights, title and interest owned by Promenade Conservatory, Inc. in the claims to copyright, trademarks and all intellectual property owned by Promenade Conservatory, Inc., including the CHARACTER PREFERENCE trademark and service mark and all of the good will associated therewith. Subsequent to the assignment to Petitioner, Promenade Conservatory, Inc. continued to use the assigned intellectual property pursuant to a license granted by Petitioner. Petitioner and her predecessors-in-interest have continuously used the CHARACTER PREFERENCE mark from January, 1998 to the present.

11. On January 2, 2009, Petitioner filed Application Serial No. 77/642,766 for the mark CHARACTER PREFERENCE to identify the goods and services identified in Exhibit B. In an Office Action issued March 20, 2009, Petitioner's mark was refused registration on the ground there was a likelihood of confusion with the mark that was the subject of Registration No. 3,484,540 owned by the Registrant. At no time prior to receipt of the Office Action issued March 20, 2009 did Petitioner have any knowledge whatsoever that Registrant had sought and obtained registration of the CHARACTER PREFERENCE service mark owned by Petitioner.

12. Registration No. 3,484,540 was obtained fraudulently in that the date of first use alleged by Registrant was, in fact, the date of first use of the CHARACTER PREFERENCE service mark by the Piero Dusa Acting Conservatory, a corporation owned by Petitioner. The allegations of use contained in Registrant's application for registration of the CHARACTER PREFERENCE service mark were false and were made with the intent to induce authorized

agents of the United States Patent and Trademark Office to grant said registration. Reasonably relying upon the truth of the false allegations of use made by Registrant, the United States Patent and Trademark Office did, in fact, grant registration of the CHARACTER PREFERENCE mark.

13. Petition has been and will continue to be damaged by the issuance and existence of Registration No. 3,484,540 issued to the Registrant in that Petitioner will be denied the right to register the service mark which rightfully belongs to Petitioner. Unless cancelled, Registrant will persist to assert the registration or, at the very least, the registration will remain as a cloud on Petitioner's legal right to continue to use the CHARACTER PREFERENCE service mark.

WHEREFORE, Petitioner respectfully prays that the Petition for Cancellation be sustained and the registration obtained by Registrant be cancelled.

The requisite filing fee is enclosed herewith.

Please address all correspondence to MICHAEL A. PAINTER, ESQ. of ISAACMAN, KAUFMAN & PAINTER, A Professional Corporation, with offices at 8484 Wilshire Boulevard, Suite 850, Beverly Hills, California 90211 (323) 782-7700.

Respectfully submitted,

ISAACMAN, KAUFMAN & PAINTER
A Professional Corporation

By: _____

Michael A. Painter

MAP:src
Attachments
Dated: February 25, 2010
8484 Wilshire Boulevard, Suite 850
Beverly Hills, California 90211
(323) 782-7700

PROOF OF SERVICE

The undersigned declares under the penalty of perjury the within PETITION FOR CANCELLATION was forwarded to the Registrant, PIERO DUSA, 1453 Third Street Promenade Gateway, Apartment 608, Santa Monica, California 90401, via first class mail, postage prepaid, this 25th day of February, 2010.


SHERYL R. CONAWAY

Exhibit A

Int. Cl.: 41

Prior U.S. Cls.: 100, 101 and 107

United States Patent and Trademark Office

Reg. No. 3,484,540

Registered Aug. 12, 2008

**SERVICE MARK
PRINCIPAL REGISTER**

CHARACTER PREFERENCE

DUSA, PIERO (ITALY INDIVIDUAL)
1453 THIRD ST PROMENADE GATEWAY, APT 608
SANTA MONICA, CA 90401

FOR: CONDUCTING WORKSHOPS AND SEMINARS IN PERSONAL AWARENESS; CONDUCTING WORKSHOPS AND SEMINARS IN SELF AWARENESS; CONDUCTING WORKSHOPS AND SEMINARS IN ACTING, PERFORMING, AND PERSONAL GROWTH; CONSULTANCY IN THE FIELD OF LEARNING DIFFICULTIES; DEVELOPING EDUCATIONAL MANUALS FOR OTHERS IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; DEVELOPMENT AND DISSEMINATION OF EDUCATIONAL MATERIALS OF OTHERS IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATING AT UNIVERSITY OR COLLEGES; EDUCATION IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH RENDERED THROUGH CORRESPONDENCE COURSES; EDUCATION IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH RENDERED THROUGH VIDEO CONFERENCE; EDUCATION IN THE FIELDS OF ACTING, PERFORMING, AND PERSONAL GROWTH RENDERED THROUGH CORRESPONDENCE COURSES; EDUCATION INFORMATION; EDUCATION SERVICES IN THE NATURE OF COURSES AT THE UNIVERSITY LEVEL; EDUCATION SERVICES, NAMELY, MENTORING IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATION SERVICES, NAMELY, ONE-ON-ONE MENTORING IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATION SERVICES, NAMELY, ONE-ON-ONE MENTORING IN THE FIELDS OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATION SERVICES, NAMELY, PROVIDING CLASSES, SEMINARS, WORKSHOPS, TUTORING, AND MENTORING IN THE FIELD OF MIDDLE AND HIGH SCHOOL REFORM; EDUCATION SERVICES, NAMELY, PROVIDING LIVE AND ON-LINE CLASSES, SEMINARS, WORKSHOPS,

COURSES IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATION SERVICES, NAMELY, PROVIDING TUTORIAL SESSIONS IN THE FIELD(S) OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATION SERVICES, NAMELY, PROVIDING TUTORIAL SESSIONS IN THE FIELDS OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATION SERVICES, NAMELY, PROVIDING TUTORING IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATION SERVICES, NAMELY, PROVIDING TUTORING IN THE FIELDS OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATION SERVICES, NAMELY, PROVIDING CLASSES, SEMINARS, WORKSHOPS, COURSES IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATION SERVICES, NAMELY, PROVIDING CLASSES, SEMINARS, WORKSHOPS, COURSES IN THE FIELDS OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATIONAL AND ENTERTAINMENT SERVICES, NAMELY, A CONTINUING PROGRAM ABOUT ACTING, PERFORMING, AND PERSONAL GROWTH ACCESSIBLE BY RADIO, TELEVISION, SATELLITE, AUDIO, VIDEO AND COMPUTER NETWORKS; EDUCATIONAL AND ENTERTAINMENT SERVICES, NAMELY, PROVIDING MOTIVATIONAL AND EDUCATIONAL SPEAKERS; EDUCATIONAL AND ENTERTAINMENT SERVICES, NAMELY, PROVIDING MOTIVATIONAL AND EDUCATIONAL SPEAKERS IN THE FIELD OF SELF- AND PERSONAL IMPROVEMENT; EDUCATIONAL ASSESSMENT; EDUCATIONAL COURSE MONITORING, NAMELY, TRACKING STUDENT PERFORMANCE; EDUCATIONAL DEMONSTRATIONS; EDUCATIONAL SERVICES, NAMELY, CONDUCTING DISTANCE LEARNING INSTRUCTION AT THE SECONDARY, COLLEGE AND GRADUATE LEVELS; EDUCATIONAL SERVICES, NAMELY, CONDUCTING INFORMAL ON-LINE PROGRAMS IN THE FIELDS OF ACTING, PERFORMING, AND PERSONAL GROWTH, AND PRINTABLE MATERIALS DISTRIBUTED THERE-

WITH; EDUCATIONAL SERVICES, NAMELY, CONDUCTING INFORMAL PROGRAMS IN THE FIELDS OF ACTING, PERFORMING, AND PERSONAL GROWTH, USING ON-LINE ACTIVITIES AND INTERACTIVE EXHIBITS, AND PRINTABLE MATERIALS DISTRIBUTED THEREWITH; EDUCATIONAL SERVICES, NAMELY, CONDUCTING ON-LINE EXHIBITIONS AND DISPLAYS AND INTERACTIVE EXHIBITS IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATIONAL SERVICES, NAMELY, CONDUCTING PROGRAMS IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATIONAL SERVICES, NAMELY, CONDUCTING CLASSES, SEMINARS, WORKSHOPS, COURSES IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH AND DISTRIBUTION OF COURSE MATERIAL IN CONNECTION THEREWITH; EDUCATIONAL SERVICES, NAMELY, DEVELOPING CURRICULUM FOR OTHERS IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATIONAL SERVICES, NAMELY, DEVELOPING, ARRANGING, AND CONDUCTING EDUCATIONAL CONFERENCES AND PROGRAMS AND PROVIDING COURSES OF INSTRUCTION IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATIONAL SERVICES, NAMELY, PROVIDING COURSES OF INSTRUCTION AT THE VOCATIONAL, POST SECONDARY LEVEL; EDUCATIONAL SERVICES, NAMELY, PROVIDING COURSES OF INSTRUCTION AT THE VOCATIONAL, POST SECONDARY LEVEL AND DISTRIBUTION OF COURSE MATERIAL IN CONNECTION THEREWITH; EDUCATIONAL SERVICES, NAMELY, PROVIDING INTERNSHIPS AND APPRENTICESHIPS IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATIONAL SERVICES, NAMELY, PROVIDING CLASSES, SEMINARS, WORKSHOPS, COURSES IN THE FIELDS OF ACTING, PERFORMING, AND PERSONAL GROWTH; EDUCATIONAL SERVICES, NAMELY, CONDUCTING CLASSES, SEMINARS, WORKSHOPS, COURSES IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; ELECTRONIC PUBLISHING SERVICES, NAMELY, PUBLICATION OF TEXT AND GRAPHIC WORKS OF OTHERS ON CD, DVD, OR ONLINE FEATURING ACTING, PERFORMING, AND PERSONAL GROWTH; ENTERTAINMENT IN THE NATURE OF ON-GOING TELEVISION PROGRAMS IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; ENTERTAINMENT IN THE NATURE OF THEATER PRODUCTIONS; ENTERTAINMENT INFORMATION; ENTERTAINMENT SERVICES IN THE NATURE OF AN ONGOING REALITY BASED TELEVISION PROGRAM; ENTERTAINMENT SERVICES IN THE NATURE OF ONGOING TELEVISION PROGRAMS IN THE FIELD OF CHILDREN'S ENTERTAINMENT; ENTERTAINMENT SERVICES, NAMELY, PROVIDING A WEB SITE FEATURING PHOTOGRAPHIC, AUDIO, VIDEO AND PROSE PRESENTATIONS FEATURING ACTING, PERFORMING, AND PERSONAL GROWTH; ENTERTAINMENT SERVICES, NAMELY, AN ONGOING SERIES FEATURING ACTING, PERFORMING, AND PERSONAL

GROWTH PROVIDED THROUGH CABLE TELEVISION, WEBCASTS, RADIO BROADCASTS; ENTERTAINMENT SERVICES, NAMELY, PERSONAL APPEARANCES BY A MOVIE STAR OR OTHER CELEBRITY; ENTERTAINMENT SERVICES, NAMELY, PROVIDING A RADIO PROGRAM IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH VIA A GLOBAL COMPUTER NETWORK; ENTERTAINMENT SERVICES, NAMELY, PROVIDING A TELEVISION PROGRAM IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH VIA A GLOBAL COMPUTER NETWORK; ENTERTAINMENT, NAMELY, PRODUCTION OF TELEVISION SHOWS, PLAYS; ENTERTAINMENT SERVICES, NAMELY, PROVIDING WEBCASTS IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; INFORMATION ABOUT EDUCATION; INFORMATION IN THE FIELD OF PARENTING CONCERNING ENTERTAINMENT OF CHILDREN; INFORMATION ON EDUCATION; INSTRUCTION IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; LIFE COACHING SERVICES IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; MEDIA PRODUCTION SERVICES, NAMELY, VIDEO AND FILM PRODUCTION; MEETING AND SEMINAR ARRANGING; ON-LINE JOURNALS, NAMELY, BLOGS FEATURING ACTING, PERFORMING, AND PERSONAL GROWTH; ONLINE ELECTRONIC PUBLISHING OF BOOKS AND PERIODICALS; PERSONAL COACHING SERVICES IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; PRODUCTION OF DVDS, VIDEOTAPES AND TELEVISION PROGRAMS FEATURING ACTING, PERFORMING, AND PERSONAL GROWTH; PRODUCTION OF CABLE TELEVISION PROGRAMS; PRODUCTION OF FILM STUDIES; PRODUCTION OF FILMS; PRODUCTION OF RADIO AND TELEVISION PROGRAMMES; PRODUCTION OF VIDEO AND COMPUTER GAME SOFTWARE; PRODUCTION OF VIDEO AND CREATION OF VISUAL EFFECTS FOR OTHERS FOR USE IN DVDS, TELEVISION PROGRAMS AND ON WEB SITES; PRODUCTION OF VIDEO DISCS AND TAPES; PROFESSIONAL COACHING SERVICES IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; PROVIDING A WEB SITE THAT FEATURES INFORMAL INSTRUCTION ON ACTING, PERFORMING, AND PERSONAL GROWTH; PROVIDING A WEB SITE WHERE USERS CAN POST RATINGS, REVIEWS AND RECOMMENDATIONS ON EVENTS AND ACTIVITIES IN THE FIELD OF ENTERTAINMENT AND EDUCATION; PROVIDING ADVICE AND INFORMATION IN THE FIELD OF EDUCATIONAL AND ENTERTAINMENT ACTIVITIES AND EVENTS FOR CHILDREN; PROVIDING CONTINUING LEGAL EDUCATION COURSES; PROVIDING COURSES OF INSTRUCTION AT THE VOCATIONAL, POST SECONDARY LEVEL; PROVIDING EDUCATIONAL MENTORING SERVICES AND PROGRAMS IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; PROVIDING INFORMATION AND ARTICLES IN THE FIELD OF FILM, FILMMAKING, AND ENTERTAINMENT VIA A GLOBAL COMPUTER NETWORK; PROVIDING INFORMATION AND NEWS

IN THE FIELD OF TEACHING METHODOLOGY AND EDUCATION; PROVIDING INFORMATION, NEWS AND COMMENTARY IN THE FIELD OF ENTERTAINMENT; PROVIDING NEWSLETTERS IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH VIA E-MAIL; PROVIDING ON-LINE RESOURCE GUIDES FOR RELATIVES CONCERNING CHILDREN IN THE FIELDS OF EDUCATION, RECREATION, AND ENTERTAINMENT; PROVIDING ON-LINE TRAINING CLASSES, SEMINARS, WORKSHOPS, COURSES IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; PROVIDING VOICE OVERS FOR TAPES, RECORDS AND OTHER RECORDED MEDIA; PUBLICATION OF BOOKS; PUBLICATION OF BOOKS, MAGAZINES, ALMANACS AND JOURNALS; PUBLICATION OF PRINTED MATTER; PUBLICATION AND EDITING OF PRINTED MATTER; PUBLICATION OF BOOKS, OF MAGAZINES, OF JOURNALS, OF NEWSPAPERS, OF PERIODICALS, OF CATALOGS, OF BROCHURES; PUBLICATION OF BROCHURES; PUBLICATION OF ELECTRONIC MAGAZINES; PUBLICATION OF ELECTRONIC NEWSPAPERS ACCESSIBLE VIA A GLOBAL COMPUTER NETWORK; PUBLICATION OF JOURNALS; PUBLICATION OF LEAFLETS; PUBLICATION OF MAGAZINES; PUBLICATION OF MANUALS; PUBLICATION OF TEXT BOOKS; PUBLICATION OF TEXTS, BOOKS, JOURNALS; PUBLICATION OF TEXTS, BOOKS, MAGAZINES AND OTHER PRINTED MATTER; PUBLICATION OF THE EDITORIAL CONTENT OF SITES ACCESSIBLE VIA A GLOBAL COMPUTER NETWORK; PUBLICATION OF BOOKS, MAGAZINES; PUBLISHING OF BOOKS, MAGAZINES; PUBLISHING OF ELECTRONIC PUBLICATIONS; SCRIPT WRITING SERVICES; SCRIPT WRITING SERVICES; TEACHING IN THE FIELD

OF ACTING, PERFORMING, AND PERSONAL GROWTH; TELEPROMPTING SERVICES PROVIDED TO FILM AND TELEVISION AND CORPORATE PUBLIC SPEAKING; TRAINING COURSES IN STRATEGIC PLANNING RELATING TO ADVERTISING, PROMOTION, MARKETING AND BUSINESS; VIDEOTAPING LEGAL DEPOSITIONS; VOCATIONAL EDUCATION IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; VOCATIONAL EDUCATION IN THE FIELDS OF ACTING, PERFORMING, AND PERSONAL GROWTH; VOCATIONAL GUIDANCE; WORKSHOPS AND SEMINARS IN THE FIELD OF ACTING, PERFORMING, AND PERSONAL GROWTH; WRITING OF ARTICLES FOR JOURNALS OTHER THAN FOR ADVERTISING OR PUBLICITY; WRITING OF ARTICLES FOR PERIODICALS OTHER THAN FOR ADVERTISING OR PUBLICITY; WRITING OF ARTICLES FOR PROFESSIONAL JOURNALS OTHER THAN FOR ADVERTISING OR PUBLICITY, IN CLASS 41 (U.S. CLS. 100, 101 AND 107).

FIRST USE 3-2-1998; IN COMMERCE 9-1-1998.

THE MARK CONSISTS OF STANDARD CHARACTERS WITHOUT CLAIM TO ANY PARTICULAR FONT, STYLE, SIZE, OR COLOR.

NO CLAIM IS MADE TO THE EXCLUSIVE RIGHT TO USE "CHARACTER", APART FROM THE MARK AS SHOWN.

SER. NO. 77-370,506, FILED 1-14-2008.

JAMES LOVELACE, EXAMINING ATTORNEY

EXHIBIT B

International Class: 016

Educational books featuring Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Educational publications, namely, educational learning cards, flash cards, activity cards, workbooks, textbooks, activity books, story books, puzzle books, printed puzzles, teacher guides, manuals, posters and educational booklets in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources Tools and Techniques; Educational publications, namely, training manuals in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Educational publications, namely, Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources Tools and Techniques in the fields of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Packaged kits comprising printed instructional, educational, and teaching materials for educational activities in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Printed educational materials in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Printed instructional, educational, and teaching materials in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Resource books in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Three dimensional models for educational purposes

International Class: 041

Arranging and conducting educational conferences; Arranging professional workshop and training courses; Continuing education services, namely, providing live and on-line continuing professional education seminars in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Educating at senior high schools; Educating at university or colleges; Education in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources rendered through correspondence courses; Education in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources rendered through video conference; Education in the fields of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources rendered through correspondence courses; Education information; Education services in the nature of courses at the university level; Education services, namely, providing live and on-line classes, seminars, workshops in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Education services, namely, providing mentoring, tutoring, classes, seminars and workshops in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Education services, namely, providing classes, seminars, workshops in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Educational and entertainment services, namely, a continuing program about Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources accessible by radio, television, satellite, audio, video and computer networks; Educational and entertainment services, namely, providing motivational and educational speakers; Educational and entertainment services, namely, providing motivational and educational speakers in the field

of self- and personal improvement; Educational and entertainment services, namely, providing motivational speaking services in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Educational demonstrations; Educational services in the nature of Acting, Writing, Directing schools; Educational services, namely, conducting distance learning instruction at the secondary, college and graduate levels; Educational services, namely, conducting distance learning instruction at the university level; Educational services, namely, conducting informal on-line programs in the fields of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources, and printable materials distributed therewith; Educational services, namely, conducting informal programs in the fields of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources, using on-line activities and interactive exhibits, and printable materials distributed therewith; Educational services, namely, conducting programs in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Educational services, namely, conducting seminars, lectures, teleseminars, teleclasses, and workshops in personal awareness; Educational services, namely, conducting classes, seminars, workshops in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources and distribution of course material in connection therewith; Educational services, namely, developing, arranging, and conducting educational conferences and programs and providing courses of instruction in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Educational services, namely, providing continuing professional education courses in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Educational services, namely, providing courses of instruction at the secondary, college level; Educational services, namely, providing courses of instruction at the secondary, college level and distribution of course material in connection therewith; Educational services, namely, providing classes, workshops, seminars in the fields of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Educational services, namely, conducting classes, workshops, seminars in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Entertainment and educational services, namely, providing advice and information for music, video and film concept and script development; Providing continuing business education courses; Providing courses of instruction at the secondary, college level; Providing on-line training courses, seminars, workshops in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Training services in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Vocational education in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources

of self- and personal improvement; Educational and entertainment services, namely, providing motivational speaking services in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Educational demonstrations; Educational services in the nature of Acting, Writing, Directing schools; Educational services, namely, conducting distance learning instruction at the secondary, college and graduate levels; Educational services, namely, conducting distance learning instruction at the university level; Educational services, namely, conducting informal on-line programs in the fields of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources, and printable materials distributed therewith; Educational services, namely, conducting informal programs in the fields of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources, using on-line activities and interactive exhibits, and printable materials distributed therewith; Educational services, namely, conducting programs in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Educational services, namely, conducting seminars, lectures, teleseminars, teleclasses, and workshops in personal awareness; Educational services, namely, conducting classes, seminars, workshops in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources and distribution of course material in connection therewith; Educational services, namely, developing, arranging, and conducting educational conferences and programs and providing courses of instruction in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Educational services, namely, providing continuing professional education courses in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Educational services, namely, providing courses of instruction at the secondary, college level; Educational services, namely, providing courses of instruction at the secondary, college level and distribution of course material in connection therewith; Educational services, namely, providing classes, workshops, seminars in the fields of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Educational services, namely, conducting classes, workshops, seminars in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Entertainment and educational services, namely, providing advice and information for music, video and film concept and script development; Providing continuing business education courses; Providing courses of instruction at the secondary, college level; Providing on-line training courses, seminars, workshops in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Training services in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources; Vocational education in the field of Acting, Writing, Directing, Human Behavior, Corporate Management of Human Resources

EXHIBIT N

TERMINATION NOTICE FOR PIERO DUSA

On December 19th, 2005, Ms. Natalia Lazarus, Owner and Director of Programs of the Piero Dusa Acting Conservatory terminates Mr. Piero Dusa, Artistic Director of the Piero Dusa Acting Conservatory for misconduct regarding school policies, inappropriate behavior by having a sexual relationship with a student of the Conservatory. This behavior has violated the teacher contract signed by all teachers who work for the school as it applies to student / teacher relationship integrity. Mr. Dusa is aware of this policy as it has been in effect since Mr. Dusa's employment.

On November 30, 2005, Ms. Lazarus found a diary written by Rachel Petersen, a student of Mr. Dusa at the Piero Dusa Acting Conservatory. The diary claims Miss Peterson, a student is having a sexual relationship with artistic director, Mr. Dusa.

On Friday December 9, 2005, Ms. Lazarus, in the presence of Mr. Dusa, Bill Stromberg and Jonathan Kraut disclosed the discovery of such sexual affair between Mr. Dusa and student Rachel Petersen. Mr. Dusa did not deny the sexual relationship.

In March of 2003, a student, Heather Detwiller, filed a sexual assault claim against Mr. Dusa with Detective Bambrick of the Santa Monica Police Department. An investigation ensued, the school's name was defamed and the school experienced a tremendous loss of income and respect due to this incident. The Piero Dusa Acting Conservatory and its owner, Ms. Lazarus stood by Mr. Dusa and paid for all legal fees surrounding this matter.

Due to the previous history of sexual misconduct surrounding Artistic Director, Mr. Dusa, Ms. Lazarus is not willing to risk the reputation of the Conservatory as well as damage the chances of the Conservatory becoming accredited should this sexual relationship come to light; therefore, Mr. Dusa is terminated from his position as Artistic Director.

Mr. Dusa has three following options:

- 1) Mr. Dusa's submits a letter of resignation as well as statement of what to say to the students and clients of the Conservatory.

- 2) Mr. Dusa has ninety days to buy the business from Ms. Natalia Lazarus for \$450,000

Current outstanding loans the Conservatory has under Natalia Lazarus' name:

Bank of America:	\$50,000
Wells Fargo Business Line of Credit:	\$85,000
Capital One	\$35,000
Wells Fargo Credit Card	\$10,000
EDD Fine	\$10,000
Accountant & Balance your Books	\$10,000
Home Depot	\$10,000
Staples	\$ 4,000
Dusa Gambling Debt on Lazarus Mortgage	\$100,000
Missing Undeclared Cash Income for 02/03	\$120,000

Total Debt: \$424,000

- 3) If Mr. Dusa chooses not to resign or purchase, he is terminated as the Artistic Director for Misconduct.

AGREEMENT TO DISCONTINUE WORKING RELATIONSHIP

NAME CHANGE: The Conservatory will move as quickly as possible to remove the name Mr. Piero Dusa from all advertising materials. It will move forward with a new name. Mr. Dusa can retain the mask logo but Ms. Lazarus retains the star logo with the words that go in it: SKILL / IMAGINATION/ DREAMS / DISCIPLINE / PASSION. These words and logo are not to be used in the mask logo or advertising, as Ms. Lazarus developed them and will retain them with the Star Logo.

NON RECRUITING: Mr. Dusa is not allowed to recruit any of the Conservatory's students.

MATERIAL: Teaching Materials are jointly credited when used outside the Conservatory premises. The materials that were created jointly between Ms. Lazarus and Mr. Dusa are the Meisner Teacher's Handbook, Advanced On Camera Syllabus, The Ten Levels of Acting, Character Preference, Character Expression, Matrix of Character Preference Workshops and Student Handbooks; copies of these materials will be provided at a future date.

Ms. Lazarus allows Mr. Dusa to use her syllabi for Auditioning for Film, Television and Commercials as long as it is properly credited.

PRIVACY: That there is no discussion by either party as to the reason this termination event has taken place.

Piero Dusa

Date:

Natalia Lazarus

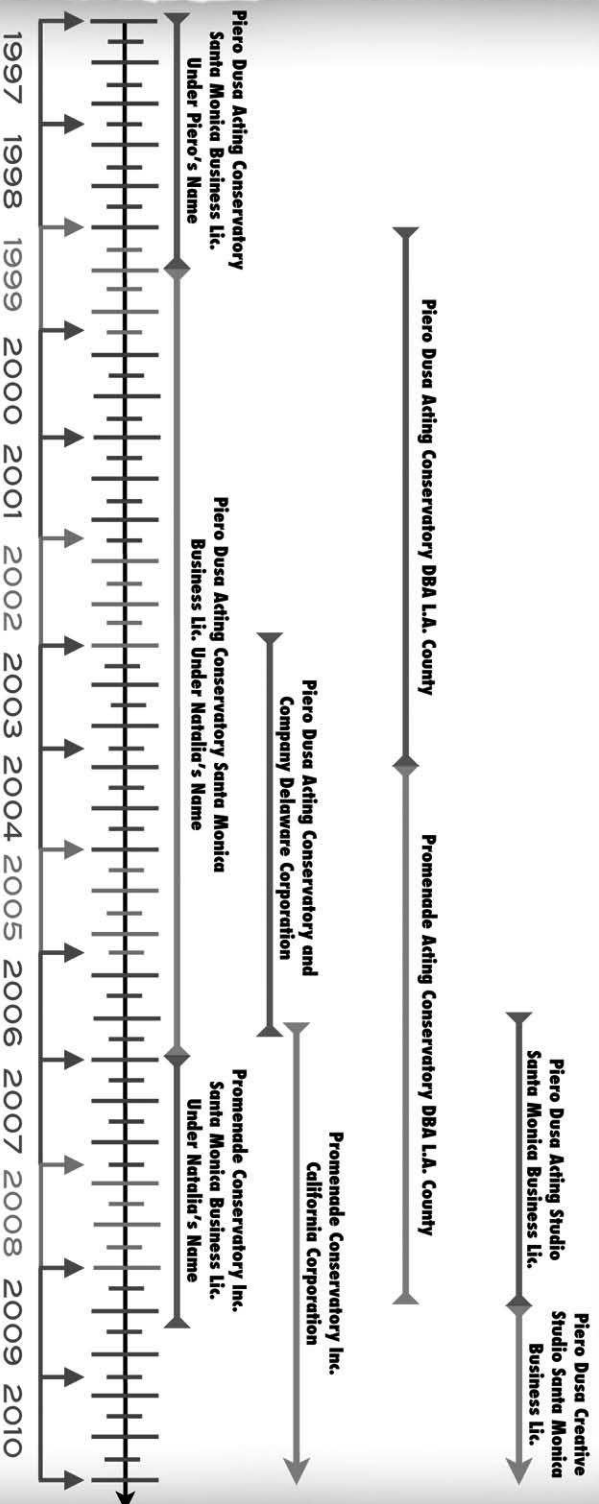


Date:



EXHIBIT O

PIERO DUSA BUSINESS TIMELINE 1996 - 2010



NOTES

SANTA MONICA BUSINESS LICENSES

- December 05, 1996 --- May 17, 1999 - Piero Dusa Acting Conservatory Santa Monica Business License # 091469 Ownership: Sole Proprietorship Owner: Piero Dusa
- May 17, 1999 --- December, 2006 - Piero Dusa Acting Conservatory Santa Monica Business License # 102122 Ownership: Corporation Owner: Natalia Lazarus
- December, 2006 --- June 30, 2009(hasn't renewed) - Promenade Conservatory Inc. Santa Monica Business License # 102122 Ownership: Corporation Owner: Natalia Lazarus
- June 01, 2006 --- June 30, 2009 - Piero Dusa Acting Studio Santa Monica Business License # 132503 Ownership: Sole Proprietorship Owner: Piero Dusa
- August 31, 2009 --- Present - Piero Dusa Creative Studio Santa Monica Business License # 146916 Ownership: Sole Proprietorship Owner: Piero Dusa

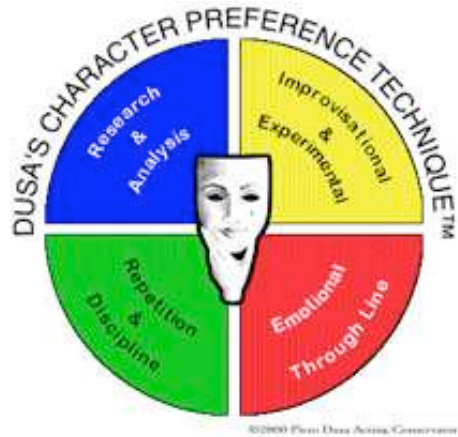
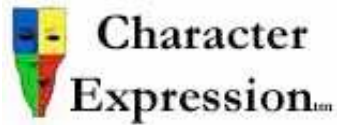
DBA's

- January 21, 1999 --- January 20, 2004 - Piero Dusa Acting Conservatory Los Angeles County Document # 19990094422 Filed By: Natalia Lazarus
- January 26, 2004 --- January 25, 2009 - Promenade Acting Conservatory Los Angeles County Document # 20040172162 Filed By: Natalia Lazarus

CORPORATIONS

- December 09, 2002 --- June 28, 2006(Dissolved) - Piero Dusa Acting Conservatory and Company Delaware Corporation File # 3600707
- May 31, 2006 --- Present - Promenade Conservatory Inc. California Corporation File # C2836226 Agent: Natalia Lazarus

EXHIBIT P



The Piero
Dusa Acting
Conservatory
Presents:

**Dusa's
Character
Preference™
Technique**

**"Character
Expression"™
Workshop
Two**

The expression of actions that create a Character's body language, tempo, force, vocal rhythms, & emotional life through the filter of preferences.

Workshop Will Cover:

I. Dusa's Seven Levels of Acting Through The Four Quadrants

Enhance your ability to portray roles with greater depth and focus through the following techniques

- *Reality through Imagery*
- *Emotional Triggers*
- *Bull's Eye of Emotional Actions*
- *Sub-Text through Body Expression*
- *Silent Reaction Breakdown*
- *Character Journal*
- *Script Analysis*

II. Behavioral ID Blueprint

7-20-2001

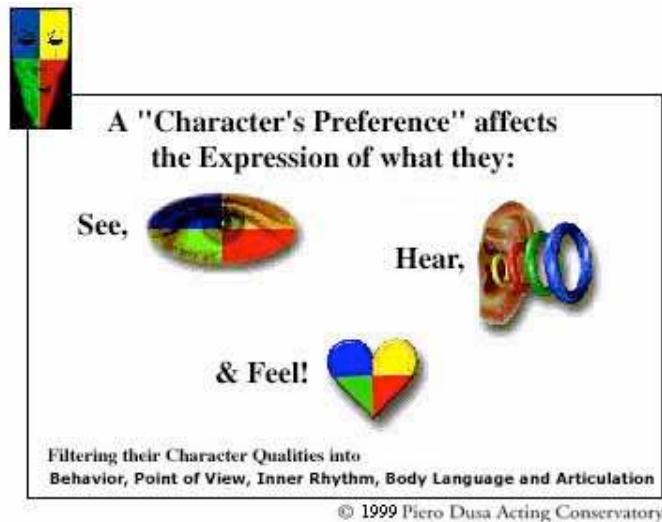
The sequence of quality characteristics that drive the Character into action

- *Differentiate your own personal Behavioral ID Blueprint from the Character's Blueprint*
- *Learn the Decision Making Process & Functions of the Role*
- *Incorporate Character Choices and Preferences into the Role*

III. Your Career & Ambition

Identify the Preferences that are working for you and against you in your career decisions

- *Strengthen your Creative Kingdom*
- *Understand the Decision Making Process that impacts your career*



When: Every 4 months

Where: The Piero Dusa Acting Conservatory 1404 3rd St. Promenade Santa Monica, CA 90401 (310) 656-8070

Fee: \$450.00

due to assigned materials, partners, pre-casting, exercises, & presentations

An Interview with Mr. Dusa is required. Space is Limited.

Prerequisite Character Preference.

Presented by Artistic Directors **Piero Dusa & Natalia Lazarus**, of the PDAC and specialists of HBDI.

7-20-2001



"Character work is identifying your natural preference & then playing only the preference of the Character."

his is the evolutionary theme of Mr. Dusa's new technique - a technique that moves the actor from playing himself to actually creating the body, voice, actions, and the preference of the character.



Born in Sicily and raised in Venice, Piero Dusa (no relation to Eleanora Duse) lived in New York City for over 16 years and moved to Los Angeles in 1997 to start a family. Renowned master teacher [Adam Hill](#) chose Mr. Dusa to take over his Los Angeles students when he was invited to be an artist in residence at Wilkes University.

SAG, AEA, AFTRA, SSDC

Mr. Dusa is a member of the Society of Stage Directors & Choreographers, and the Drama Teachers Association of Southern California, as well as SAG, AFTRA, and AEA. During the past 17 years, Mr. Dusa has directed numerous theatrical productions, ranging from Chekhov to Shanley to Fo, while continuing to train and inspire actors.

He received his Meisner training from [William Alderson](#), the assistant to Sanford Meisner for over 20 years (1981-1983, The Complete 2 year Meisner Program in NYC), [Sanford Meisner](#) (1985, Workshop Intensive in the island of Bequia, West Indies), Thurman E. Scott (1985, Intensive at the Theatre Within), Adler technique from [Stella Adler](#) (1985-1986 in NYC), and Stanislavski technique from [Mikhail Tsoglin](#) of the GETEC (Russian Academy of Theatrical Arts, Moscow; who studied with Maria Khnebel, assistant to Constantin Stanislavski (1986-1988, The Complete Stanislavski System in NYC). He also studied filmmaking at New York University's Film School Program of Continuing Education. As a result of his eclectic training, he has customized his own acting and directing technique, which he perfects in his students at the Piero Dusa Acting Conservatory.

He founded the Duality Playhouse in New York City and The New York Italian Theatre Company; a non-profit theatre company in New York City which produces plays by Italian and Italian-American playwrights in both languages.

His love for children manifested itself in his volunteer work at Covenant House where he counseled runaway teens and the creation of the [STAR Teen Theatre Company](#), co-founded with [Dr. Cydelle Berlin](#) in 1987. The teens' Theatre Company is based at Mt. Sinai Hospital's Adolescent Health Center in NYC and employs teenage actors. It has become one of the country's leading Educational Theatre Companies.

11-29-2002

Mr. Dusa directed, at the John Anson Ford Amphitheatre (Taper Two), the

premier production of [Fixations](#). **Fixations** was written by award winning writer Thom Thomas. Thomas' credits include **Hill Street Blues**, **Hotel** and the plays, **The Interview** and **Without Apologies**. Casting for **Fixations** was done by Linda Phillips Palo and Robert McGee. He also directed, **The Erotic Chance Road to Hell**, a series of One Acts performed by his advanced class in the summer of 2000. He most recently directed **Ties**, **Juicemen**, & **Stories From Queens**.

Mr. Dusa is also an accomplished screenwriter. He co-wrote **Dark Room**, **The Return**, and **The Set Up** with Natalia Lazarus. **The Return** won first place in the Hollywood Film Festival Screenwriting Discovery Awards 2002.

A revolutionary technique called "[Character Preference](#)" has been developed by Mr. Dusa. This work is based on the premise that every human being acts and moves from a specific internal preference. This innovative work is currently being published in a book and instructional video.

Mr. Dusa is very happy to collaborate with legendary screenwriter [Syd Field](#) in The Matrix of Character Preference Workshop this November. [The Matrix of Character Preference](#) workshop is a character development workshop for actors and writers.

1404 3rd Street Promenade, Santa Monica, CA 90401
Ph 310.656.8070 Fx 310.656.8068
© 1998 The Piero Dusa Acting Conservatory

11-29-2002





This class will develop and nurture only mature and dedicated actors who are capable of working in a company atmosphere.

Course Includes:

- An ongoing scene and play study
- Mr. Dusa's Seven Levels of Acting and his new techniques: **"Character Expression™," "Character Preference™" and "Character Pathology™" - The Next Evolution in the Craft of Acting**
- Actors participate in a performance season that runs from September to August
- During performance season, the actor will go through lengthy rehearsals as well as scheduled performances

[Click here for more information...](#)

Ongoing

Class meets twice weekly

Performances Fridays, Saturdays, and Sundays

Waiting List **ONLY**

An interview & Audition with Mr. Dusa is Required



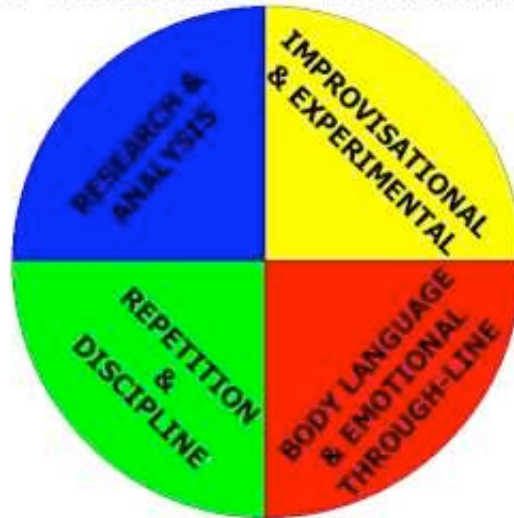
Piero Dusa Acting Conservatory
310-656-8070
Fax: 310-656-8068

2-3-2003



Character Expression™

Character Preference™: The Essence Acting



The Piero Dusa Acting Conservatory Presents:

Dusa's Character Preference™ Technique

"Character Expression"™ Workshop Two

The expression of actions that create a Character's body language, tempo, force, vocal rhythms, & emotional life through the filter of preferences

Workshop Will Cover:

I. Dusa's Seven Levels of Acting Through The Four Quadrants

Enhance your ability to portray roles with greater depth and focus through the following techniques

- *Reality through Imagery*
- *Emotional Triggers*
- *Bull's Eye of Emotional Actions*
- *Sub-Text through Body Expression*
- *Silent Reaction Breakdown*
- *Character Journal*
- *Script Analysis*

II. Behavioral ID Blueprint

11-10-2004

The sequence of quality characteristics that drive the Character into action

- *Differentiate your own personal Behavioral ID Blueprint from the Character's Blueprint*
- *Learn the Decision Making Process & Functions of the Role*
- *Incorporate Character Choices and Preferences into the Role*

III. Your Career & Ambition

Identify the Preferences that are working for you and against you in your career decisions

- *Strengthen your Creative Kingdom*
- *Understand the Decision Making Process that impacts your career*



Class Specifications:

When: 2005

Fee: \$1000

Prerequisite: Completion of Character Preference™

An Interview with Mr. Dusa is required. Space is Limited.

Presented by Artistic Directors **Piero Dusa & Natalia Lazarus**, of the PDAC and specialists of HBDI.

11-10-2004

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The Staff



Piero Dusa (SAG, AEA, AFTRA, SSDC) (Artistic Director)

Widely regarded by many Industry as one of Los Angeles best acting teachers.

Piero Dusa is one of the most innovative, eccentric and controversial acting teachers in the history of the American Theatre.

Born in Sicily and raised in Venice, Italy, Piero Dusa lived in New York City for over 16 years and moved to Los Angeles in 1996 to open the Piero Acting Conservatory West and introduce the Character Preference™ Technique to the west coast. Renowned teacher [Adam Hill](#) chose Dusa to take over his Los Angeles students when he was invited to be an artist in residence at [Wilkes University](#).

Dusa is a member of the Society of Stage Directors & Choreographers and the Drama Teachers Association of Southern California, as well as SAG, AFTRA and AEA. During the past 18 years, Dusa has directed numerous theatrical productions, ranging from Chekhov to Shanley to Fo, while continuing to train and inspire actors.

He received in NYC the complete 2-year Meisner training with [William Alderson](#) and took, with [Sanford Meisner](#), the Meisner Workshop-Intensive in the island of Bequia, West Indies. He received the Adler technique from [Stella Adler](#) in NYC and the complete Stanislavski System from [Mikhail Tsoglin](#) of the GETEC (Russian Academy of Theatrical Arts, Moscow) who studied with Maria Khnebel, assistant to the legendary Constantin Stanislavski. He also studied filmmaking at New York University's Film School Program of Continuing Education. **His eclectic training allowed him to develop his own acting and directing technique, brought forth in the Character Preference™ Technique.**

He founded the Duality Playhouse in New York City and The New York Italian Theatre Company; a non-profit theatre company in New York City which produces plays by Italian and Italian-American playwrights in both languages.

His love for children and young adults manifested itself in his volunteer work at Covenant House (NYC) where he counseled runaway teens and the creation of the [STAR Teen Theatre Company](#), co-founded with [Dr. Cydelle Berlin](#) in 1987 and which he led as artistic director for several years. The teens' Theatre Company is based at Mt. Sinai Hospital's Adolescent Health Center in NYC and employs teenage actors. It has become one of the country's leading educational theatres.

8-28-2005



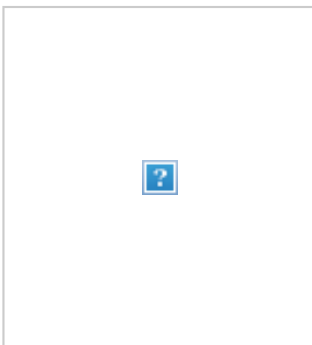
He directed, at the John Anson Ford Amphitheatre (Taper Two), the premier production of the trilogy [Fixations: Dead by Morning](#), [The Bizand Speechless in Seattle](#), written by award winning writer [Thom Thomas](#). Casting was done by Linda Phillips Palo and Robert McGee. Other directorial credits include: *The Three Sisters*, Chekov; *We Won't Pay-We Won't Pay*, Dario Fo; *The Dreamer Examines His Pillow*; *The Italian-American Reconciliation and Savage in Limbo*, John Patrick Shanley; *Oh Hell*, David Mamet & *How To Go Out on a Date in Queens*, Richard Vetere.

Most recently he co-wrote and staged [Margarita's Birthday Wish](#) at the Edinburgh, International Theatre Festival in Scotland.

Dusa is also an accomplished screenwriter. He co-wrote with [Natalia Lazarus](#) the shorts: *Dark Room* and *All Grown Up*; the features: *The Return*, which won **first place** in the Hollywood Film Festival Screenwriting Discovery Awards 2002, *Revenge Play*, currently optioned and the sitcom pilots, *Acting Strange* and *The Least You Could Do*. Piero Dusa and Natalia Lazarus have also just completed directing their screenplay, ["No Promises"](#). The duo are currently writing *The Feature Assassination by Defamation*.

After arriving in Los Angeles, Piero Dusa implemented the revolutionary and innovative step-by-step technique for Character development: [Character Preference™](#), [Character Expression™](#) and [Character Pathology™](#), based on the premise that every human being acts, thinks and moves emotionally from a preferred preference. This unique technique is part of the Conservatory's curriculum and is offered in workshops nationally. the workbook and instructional video will soon be published.

Dusa is very happy to collaborate with legendary screenwriting guru, [Syd Field](#) in [The Matrix of Character Preference](#), a character development workshop for writers, actors and directors.


[top](#)


Natalia Lazarus (SAG, AFTRA, AEA) (Director of Programs at the Piero Dusa Acting Conservatory)

Ms. Lazarus is a graduate of the Sorbonne University in Paris, the Piero Dusa Acting Conservatory East, the American Academy of Dramatic Arts in New York City, and the Film Program at New York University.

She has been the Director of Programs at the Piero Dusa Acting Conservatory since 1990, where she also teaches Intermediate and Advanced acting classes ranging from the Meisner Technique to Auditioning for Film, Television and Commercials, as well as scene showcases where she puts her directing skills to use.

Ms. Lazarus has directed two shorts, *All Grown Up* and *DarkRoom* both of which toured the country in different film festivals and won several awards writing for the stage and screen. She co-wrote with Piero Dusa *The Return*, loosely based on Central America's first environmentalist, who was blatantly murdered in 1992. *The Return* also won first place at the Hollywood Film Festival Screenwriting Discovery Awards 2002. Her second feature script co-written with Piero Dusa is *Revenge Play*, about an FBI criminologist who is called in to investigate a serial killer for murdering teenage prostitutes is currently in development. The team also wrote the sitcom pilot, *The Least You Could Do!*, the one woman show *Margarita's Birthday wish* which premiered at the Edinburgh International Theatre Festival in Scotland. [The workbooks for Character Preference, the Matrix of Character Preference for writing along with Syd Fields & the book Character Expression: The Essence of Acting.](#)

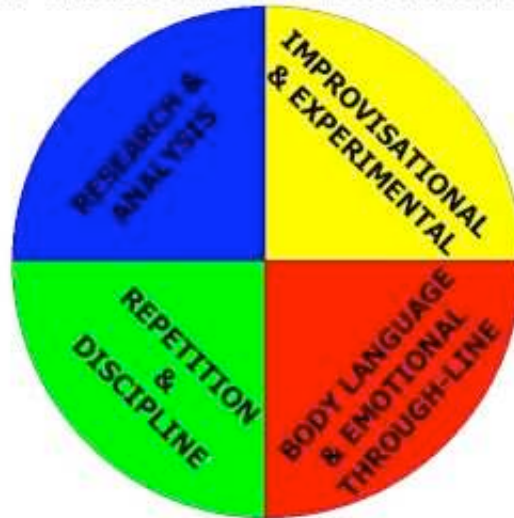
As an actress, Ms. Lazarus has appeared on the New York stage in numerous productions ranging from *The Dreamer Examines His Pillow* by John Patrick Stanley to *The Runner Stumbles* by Milan Stitt. In Los Angeles she recently starred in *Frida Kablo: A Potrait of Pain* in the role of "Frida" to tremendous reviews. Film credits include, *Across The Line*, *Hanging With The Homeboys*, *Brincando: Portrait Of A Puerto Rican*, *Touchstone*, *Maria Cristina* and *Love It Is*. TV credits include, *Promised Land*, *On Common Ground*, *Passions*, *The Young And The Restless*, *The Bold And The Beautiful*, *You Be The Judge*, and recurring roles on *Reyes And Rey*, and *Port Charles*, as well as commercial and voice over campaigns for Anheiser Busch, Dodge, Coca Cola, Texaco, Estee Lauder, Mitsubishi, Gerbers, Smirnoff

8-28-2005



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- *Script Analysis*

II. Behavioral ID Blueprint

1-10-2006



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Fee: \$1000

Prerequisite: Completion of Character Preference™

An Interview with Mr. Dusa is required. Space is Limited.

Presented by Artistic Directors **Piero Dusa & Natalia Lazarus**, of the PDAC and specialists of HBDI.

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